



U.S. Department of Justice

Federal Bureau of Investigation
Washington, D.C. 20535

May 31, 2017

VIA FEDEX

MR. JASON LEOPOLD

Civil Action No.: 17-cv-00001
FOIPA Request No.: 1295158-000
Subject: FBI Involvement in Listed Movies and the
Film Industry

Dear Mr. Leopold:

The enclosed documents were reviewed under the Freedom of Information Act (FOIA), Title 5, United States Code, section 552. Deletions have been made to protect information which is exempt from disclosure, with the appropriate exemptions noted on the page next to the excision. In addition, a deleted page information sheet was included with the files to indicate where pages were withheld entirely. The exemptions used to withhold information are marked below and explained on the enclosed Explanation of Exemptions:

Section 552

☐ (b)(1)

☐ (b)(2)

☐ (b)(3)

☒ (b)(4)

☐ (b)(5)

☒ (b)(6)

☐ (b)(7)(A)

☐ (b)(7)(B)

☐ (b)(7)(C)

☐ (b)(7)(D)

☒ (b)(7)(E)

☐ (b)(7)(F)

☐ (b)(8)

☐ (b)(9)

Section 552a

☐ (d)(5)

☐ (j)(2)

☐ (k)(1)

☐ (k)(2)

☐ (k)(3)

☐ (k)(4)

☐ (k)(5)

☐ (k)(6)

☐ (k)(7)

135 pages were reviewed and 129 pages are being released.

- ☐ Document(s) were located which originated with, or contained information concerning, another Government Agency [OGA].
- ☐ This information has been referred to the OGA(s) for review and direct response to you.
- ☐ We are consulting with another agency. The FBI will correspond with you regarding this information when the consultation is completed.
- ☐ In accordance with standard FBI practice and pursuant to FOIA exemption (b)(7)(E) and Privacy Act exemption (j)(2) [5 U.S.C. § 552/552a (b)(7)(E)/(j)(2)], this response neither confirms nor denies the existence of your subject's name on any watch lists.

For your information, Congress excluded three discrete categories of law enforcement and national security records from the requirements of the FOIA. See 5 U.S.C. § 552(c) (2006 & Supp. IV (2010)). This response is limited to those records that are subject to the requirements of the FOIA. This is a standard notification that is given to all our requesters and should not be taken as an indication that excluded records do, or do not, exist. Enclosed for your information is a copy of the Explanation of Exemptions.

Although your request is in litigation, we are required by 5 USC § 552 (a)(6)(A) to provide you the following information concerning your right to appeal. You may file an appeal by writing to the Director, Office of Information Policy (OIP), United States Department of Justice, Suite 11050, 1425 New York Avenue, NW, Washington, D.C. 20530-0001, or you may submit an appeal through OIP's FOIAonline portal by creating an account on the following web site: <https://foiaonline.regulations.gov/foia/action/public/home>. Your appeal must be postmarked or electronically transmitted within ninety (90) days from the date of this letter in order to be considered timely. If you submit your appeal by mail, both the letter and the envelope should be clearly marked "Freedom of Information Act Appeal." Please cite the FOIPA Request Number assigned to your request so that it may be easily identified.

☐ The enclosed material is from the main investigative file(s) in which the subject(s) of your request was the focus of the investigation. Our search located additional references, in files relating to other individuals, or matters, which may or may not be about your subject(s). Our experience has shown when ident, references usually contain information similar to the information processed in the main file(s). Because of our significant backlog, we have given priority to processing only the main investigative file(s). If you want the references, you must submit a separate request for them in writing, and they will be reviewed at a later date, as time and resources permit.

☒ See additional information which follows.

Sincerely,



David M. Hardy
Section Chief
Record/Information
Dissemination Section
Records Management Division

In response to your Freedom of Information Act (FOIA) request, enclosed is a processed copy of file 80-HQ-1077659 Serials 1205, 1408, 1424, 2729, 3460, 3490, 3897, 3966, 3972, 3981, 4018, 4200, 4210, 4291, 4302, 4643, 4937, 5433, 5570, 5838, 6879, 9763, 10977, 11090, 11322, 11513, 11667, 11876, 12048, 12157, 12195, 12377, 12385, 12453, 13876, 13954, 14089, 14259, 14266, 14318, 14898, 14911, and 15318. The enclosed documents represent the third interim release of information responsive to your request. The material is properly Bates numbered Leopold-1046 through Leopold-1180.

The enclosed media was reviewed under the FOIA, Title 5, United States Code, sections 552. No deletions have been made to the material.

All releasable information from these documents is enclosed with this letter.

This release is being provided to you at no charge.

Enclosure(s)

EXPLANATION OF EXEMPTIONS

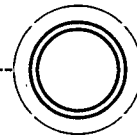
SUBSECTIONS OF TITLE 5, UNITED STATES CODE, SECTION 552

- (b)(1) (A) specifically authorized under criteria established by an Executive order to be kept secret in the interest of national defense or foreign policy and (B) are in fact properly classified to such Executive order;
- (b)(2) related solely to the internal personnel rules and practices of an agency;
- (b)(3) specifically exempted from disclosure by statute (other than section 552b of this title), provided that such statute (A) requires that the matters be withheld from the public in such a manner as to leave no discretion on issue, or (B) establishes particular criteria for withholding or refers to particular types of matters to be withheld;
- (b)(4) trade secrets and commercial or financial information obtained from a person and privileged or confidential;
- (b)(5) inter-agency or intra-agency memorandums or letters which would not be available by law to a party other than an agency in litigation with the agency;
- (b)(6) personnel and medical files and similar files the disclosure of which would constitute a clearly unwarranted invasion of personal privacy;
- (b)(7) records or information compiled for law enforcement purposes, but only to the extent that the production of such law enforcement records or information (A) could reasonably be expected to interfere with enforcement proceedings, (B) would deprive a person of a right to a fair trial or an impartial adjudication, (C) could reasonably be expected to constitute an unwarranted invasion of personal privacy, (D) could reasonably be expected to disclose the identity of confidential source, including a State, local, or foreign agency or authority or any private institution which furnished information on a confidential basis, and, in the case of record or information compiled by a criminal law enforcement authority in the course of a criminal investigation, or by an agency conducting a lawful national security intelligence investigation, information furnished by a confidential source, (E) would disclose techniques and procedures for law enforcement investigations or prosecutions, or would disclose guidelines for law enforcement investigations or prosecutions if such disclosure could reasonably be expected to risk circumvention of the law, or (F) could reasonably be expected to endanger the life or physical safety of any individual;
- (b)(8) contained in or related to examination, operating, or condition reports prepared by, on behalf of, or for the use of an agency responsible for the regulation or supervision of financial institutions; or
- (b)(9) geological and geophysical information and data, including maps, concerning wells.

SUBSECTIONS OF TITLE 5, UNITED STATES CODE, SECTION 552a

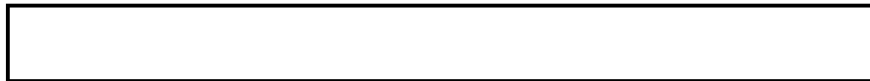
- (d)(5) information compiled in reasonable anticipation of a civil action proceeding;
- (j)(2) material reporting investigative efforts pertaining to the enforcement of criminal law including efforts to prevent, control, or reduce crime or apprehend criminals;
- (k)(1) information which is currently and properly classified pursuant to an Executive order in the interest of the national defense or foreign policy, for example, information involving intelligence sources or methods;
- (k)(2) investigatory material compiled for law enforcement purposes, other than criminal, which did not result in loss of a right, benefit or privilege under Federal programs, or which would identify a source who furnished information pursuant to a promise that his/her identity would be held in confidence;
- (k)(3) material maintained in connection with providing protective services to the President of the United States or any other individual pursuant to the authority of Title 18, United States Code, Section 3056;
- (k)(4) required by statute to be maintained and used solely as statistical records;
- (k)(5) investigatory material compiled solely for the purpose of determining suitability, eligibility, or qualifications for Federal civilian employment or for access to classified information, the disclosure of which would reveal the identity of the person who furnished information pursuant to a promise that his/her identity would be held in confidence;
- (k)(6) testing or examination material used to determine individual qualifications for appointment or promotion in Federal Government service the release of which would compromise the testing or examination process;
- (k)(7) material used to determine potential for promotion in the armed services, the disclosure of which would reveal the identity of the person who furnished the material pursuant to a promise that his/her identity would be held in confidence.

Investigative Publicity and Public Affairs

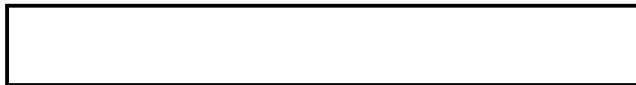


AUGUST 22, 2013

SSA

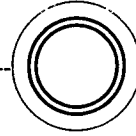


UC



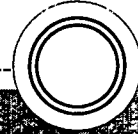
b6

What do we do?



- We obtain the public's assistance in our investigations through national, international and social media;
- Increase public awareness to prevent acts of terrorism and other crimes;
- Help agents receive national and international publicity on FBI cases.

National Media



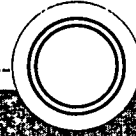
Newspapers

- USA Today
- AM New York
- Express (Washington, DC)
- The New York Times
- The Washington Post
- LA Times

Magazines

- People
- O! (Oprah Winfrey)
- National Enquirer
- Globe
- Reader's Digest
- The AARP Bulletin

National Media



Television

- CNN
- NBC
- ABC
- CBS
- MSNBC

Non-traditional

- “The Oprah Winfrey Show”
- “Find Our Missing”
- “Without a Trace”
- “Nancy Grace”
- “Anderson Cooper 360”
- “Unsolved Mysteries”

УМЕНЬШЕНИЕ С ИСПОЛЬЗОВАНИЕМ ЭЛЕКТРОННОЙ СВЯЗИ ТАКОВ, ОПРЕДЕЛЯЕМЫЙ ЗАКОНОМ О
КОРРУПЦИИ ПОСЛЕДНИЙ НАХОДИТСЯ ПОД ВЛИЯНИЕМ РЕЗУЛЬТАТОВ АНАЛИЗА, УОИВ НАХОДИТСЯ С
ИСПОЛЬЗОВАНИЕМ ПОЧТЫ, ТАКОВ С СЕЛЬЮ ОТЫМАНИЯ ДЕНЕГ, ОТЫМАНИЯ ДЕНЕГ ПОСОБИТЕЛЬСТВО
И ПОДСТЕКАТЕЛЬСТВО, УМЕНЬШЕНИЕ С ИСПОЛЬЗОВАНИЕМ СВЯЗИ АИ ПОДАЧА ФАКТИВНОЙ ЗАЯВКИ НА
РЕКСТАЦИОН В КОМПЬЮТЕР ПО ЦЕННЫМ ВУЗЛАМ, ФАКТИВНЫЕ ПОДАЧИ В КОМПЬЮТЕР ПО ЦЕННЫМ
ВУЗЛАМ, ФАКТИВНЫЕ ПОДАЧИ В КОМПЬЮТЕР ПО ЦЕННЫМ ВУЗЛАМ

фототрафел 2001 год

Corpus 300 roz.

Прозвища: Сера Моргулявич, Семон Юдович Паламох, Семен Юкович Телеш, Симон Моргулявич, Семмон Моргулявич, Шимон Махельвитц, Шимон Махельвичес, Сефен Юдович Шиншлер - Сера.

Положительные даты рождения	30 июня 1946 г. 5 июля 1946 г.	Цвет волос	седые (русые?)
Место рождения:	Киев, в крапива	Цвет глаз	зеленые
Рост:	168 - 170 см	Цвет лица	свежий
Вес:	132 кг	Пол	мужской
Телосложение	плотное	Раса:	белый
Профессия	биологичек	Национальности	украинцы
Шрамы и метки	В Мозыре на рубце лицо.		
Примечание	Могут иметь и может иметь волосяной покров на лице, включая усы. Известно, что он много курит. Основное место жительства Могилев - Москва, Россия. Известно, что он использует российский паспорт, но также может иметь украинский, украинский и еврейский паспорта.		

СМЕНА ИЛИ ПЕРЕИЗМЕНЕНИЕ ЗА В СВЯЗИ С ПРЕЖДЕУПОМЕНУТЫМИ ЧАСТЯМИ И МАШИНАМИ, ОБОРУДОВАНИЕМ ИЛИ ПОДЪЕЗДАМИ, С ЦЕЛЮ ОБЪЕДИНЕНИЯ ЭТИХ ИСТОТОВ, ДОЛЖНЫ БЫТЬ ДАНЫ В АКТЫ ОТКРЫТИЯ АКЦИОНЕРСКОЙ КОМПАНИИ, ПОСКОЛЬКУ ПОДПИСАНЫ В НАЛИЧЕ, КОМУ ИТОГО ИТА-Е-ВАРТИСЬ ВЪИЗЪЯТЫИ, ТАКЖЕ КАК, ПЕРЕСЫЛАЮЩИ, В ПЕРИОД С 1993 ПО 1991 ГО. МАШИНАМИ РАЗУМА, В 1991 ГО. ПОСЛЕ ТОГО, КАК ЭТИ ИСТОТОВ ПОТЕРЯЛИ СВОИ ЧАСТИ ИЛИ ПОДЪЕЗДЫ ДОЛЛАТОВ СКА. ИЛИ ИЛИ ИЛИ, ДОСЛУША, КАК ЭТИ ИСТОТОВ ОФИЦИАЛЬНО ПОДПИСАНЫ ВЪИЗЪЯТЫИ МАШИНАМИ, ИЛИ ПЕРЕСЫЛАЮЩИ ОБЪЕДИНЕНИЕ ГО ОБЪЕДИНЕНИЕ ИЛИ АКТ В АПРЕЛЕ 2001 ГО.

ЕСЛИ У ВАС ЕСТЬ КАКАЯ-ЛИБО ИНФОРМАЦИЯ ОБ ЭТОМ ЧЕЛОВЕКЕ, ПРОСИМ ВАС
ОБРАТИТЬСЯ В МЕСТНОЕ ОТДЕЛЕНИЕ ФБР ИЛИ БЛИЖАЙШЕЕ ПОСОЛЬСТВО ПЛН
КОНСУЛЬСТВО США

ФБР предлагает вознаграждение до \$100,000 за информацию, ведущую к раскрытию преступления.

04/2009

www.ibt.org

- Leopold-5

• All publicity campaigns begin with a Wanted poster

• Wanted posters are created by IPPAVU

• Posters are based on case submissions from field agents

• Can include photographs, audio, video, biographical data and facts of the crimes committed

Wanted posters

www.fbi.gov/wanted

WANTED BY THE FBI

Possessor Of Child Pornography; Production Of Child Pornography

ERIC JUSTIN TOTH



Photograph taken in 2003 Photograph taken circa 2003 Photograph taken in 2009 Photograph taken in 2006

Aliases:
Eric J. Toth, David Bazzoni

DESCRIPTION

Date(s) of Birth Used:	February 13, 1982	Hair:	Brown
Place of Birth:	Unknown	Eyes:	Green
Height:	6'3"	Sex:	Male
Weight:	155 pounds	Race:	White
NCIC:	W515591233	Nationality:	Unknown
Occupation:	School Teacher, Camp Counselor		

Scars and Marks:
Remarks:

Unknown
Toth may advertise online as a tutor. Toth attended Cornell University for a year and transferred to Purdue University where he graduated with an Education degree. Since June 2008, Toth is believed to have traveled to Illinois, Indiana, Wisconsin and Minnesota. Toth is believed to have lived in Arizona in 2009.

CAUTION

Eric Justin Toth, a former private-school teacher, is wanted for allegedly possessing child pornography in Washington, D.C. It is alleged that in June 2008, pornographic images were found on a school camera that had been in Toth's possession. Toth also allegedly produced child pornography in Maryland. In December 2008, Toth was indicted by a Federal Grand Jury for the United States District Court, District of Maryland, for production of child pornography. In addition, Toth is facing a state charge for a sex crime in Maryland. Warrants have been issued in D.C. and Maryland for Toth's arrest.

SHOULD BE CONSIDERED DANGEROUS AND MAY BE SUICIDAL

If you have any information concerning this person, please contact your local FBI office or the nearest American Embassy or Consulate.

WANTED BY THE FBI

Criminal On A Government Reservation; Murder; Assault With A Dangerous Weapon

RONALD DEAN KILLS IN WATER



Photograph taken in 2006 Photograph taken in 2006 Photograph taken in 2004

Aliases:
Ronald Killenwater, Ronald D. Kills in Water, Ronald Shaw, Ronald Dean Shaw

DESCRIPTION

Date(s) of Birth Used:	September 14, 1962	Hair:	Black
Height:	5'10"	Eyes:	Brown
Weight:	220 pounds	Sex:	Male
NCIC:	W63370278		

Remarks: Kills in Water may have traveled to Rapid City, South Dakota or Fort Yates, North Dakota.

CAUTION

Ronald Dean Kills in Water is wanted for his alleged involvement in the murder of a middle-aged man on the Rosebud Sioux Tribe Indian Reservation on October 12, 2011. Kills in Water is alleged to have become involved in a dispute between the man's nephew and another individual. It was reported that after hearing of a fight that occurred in the dispute, Kills in Water entered the man's house and assaulted him. The man later died of his injuries. On November 10, 2011, a federal arrest warrant was issued by the United States District Court, District of South Dakota, Central Division, after Ronald Dean Kills in Water was charged federally with murder and assault with a dangerous weapon.

REWARD

The FBI is offering a \$1,000 reward for information leading to the arrest and conviction of this individual.

SHOULD BE CONSIDERED ARMED AND DANGEROUS

If you have any information concerning this person, please contact your local FBI office or the nearest American Embassy or Consulate.

Wanted poster categories

- Crimes Against Children
- Domestic Terrorism
- Criminal Enterprise Investigations
- Violent Crimes: Murder and Other
- White Collar Crimes
- Cyber Crimes
- Kidnappings, Missing Children
- Seeking Information
- Crime Alerts (Hot pursuit or recent cases)

SEEKING INFORMATION

Unidentified Woman
Uncompahgre Plateau, Montrose County, Colorado
July 7, 1994

UNIDENTIFIED WOMAN



DETAILS

On July 7, 1994, the human remains of an unidentified female were found on the Uncompahgre Plateau near the area known as Windy Point. This is a popular hunting and camping spot. The photographs displayed above are reconstructions of the victim. They are believed to be an accurate portrayal of facial features while the female was alive.

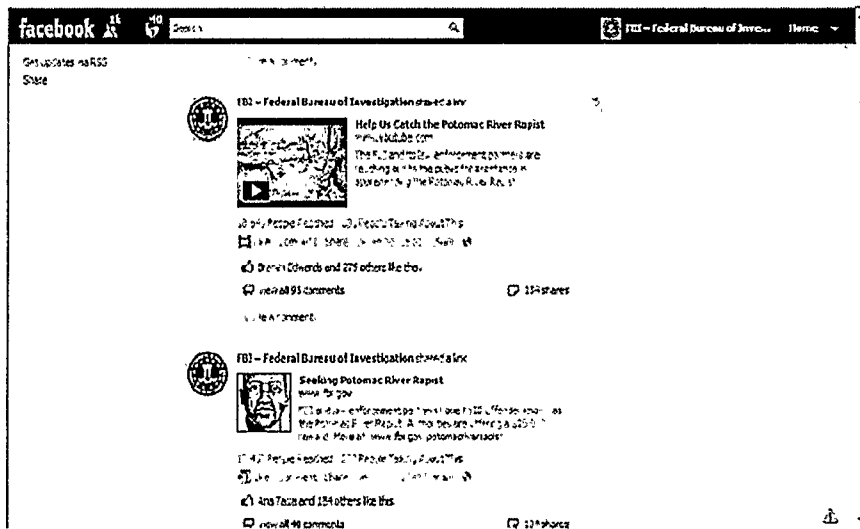
The victim is believed to be a white female between the ages of 35 to 45, 5'4" to 5'7" tall, with reddish-brown hair. Autopsy reports show this victim suffered from Temporomandibular Joint Syndrome (TMJ), Scoliosis, and lateral kyphosis of the spine. The victim also had dental work.

If you have any information concerning this person, please contact your local FBI office or the nearest American Embassy or Consulate.

Social media

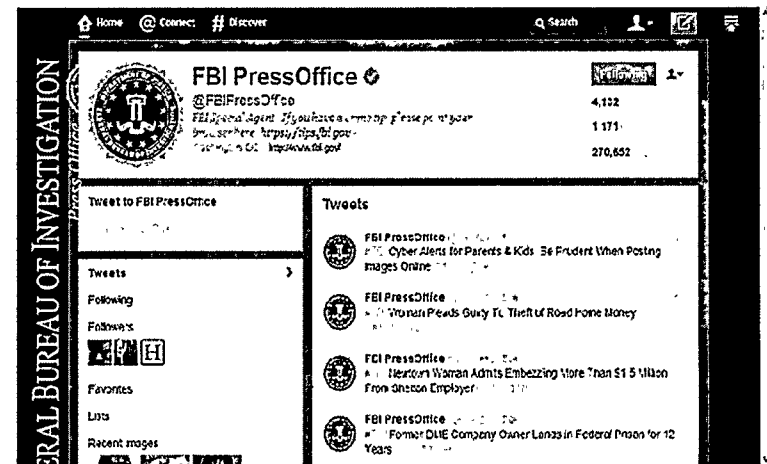
Facebook

- Can add fugitive or late-breaking cases to the FBI Facebook page



Twitter

- Can Tweet a message regarding cases that will link back to the poster on the website



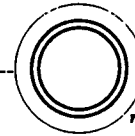


- Launched in December 2007 - 51 captures to date
- The FBI has access to approximately 3,200 digital billboards in 42 states
- Outdoor advertising companies such as Clear Channel, Adams, Lamar, the Outdoor Advertising Association of Georgia and others provide billboard space to the FBI as a public service
- The FBI is expanding the NDBI into bus shelters, airport and gas station television

National Digital Billboard Initiative (NDBI)

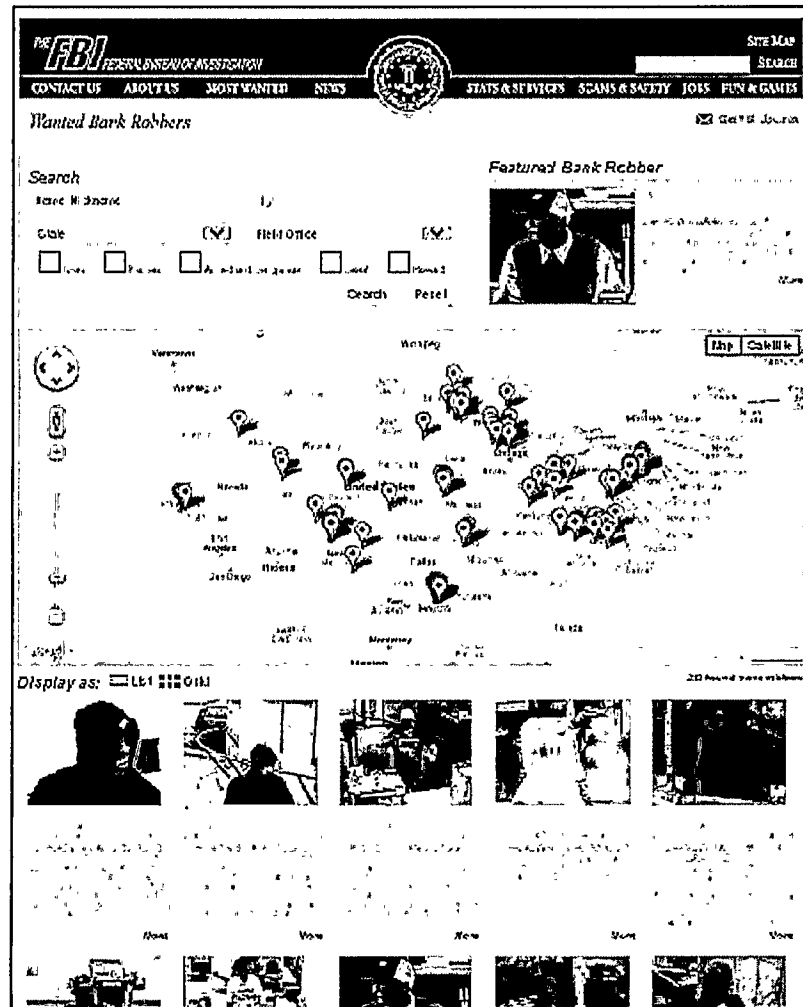


Bankrobbers.fbi.gov



This site provides the first national system for publicizing wanted and unknown bank robbers in FBI cases

- Each field office can enter its own pictures and information, creating a dedicated webpage and printable poster for each robbery
- Each robbery is plotted on a Google map of the United States that visitors can view down to street level
- Web visitors can search posters by name or nickname of the robber, the location or date of the robbery, and many other characteristics

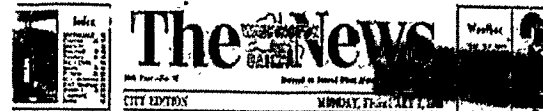


The FBI's "Ten Most Wanted Fugitives" program

- Created on March 14, 1950

- 500 fugitives have been placed on the list, 470 have been apprehended

- Program relies heavily on the assistance of citizens and the media



FBI'S 'MOST-WANTED FUGITIVES' NAMED

By CLARENCE B. BROWN, Staff Writer

The FBI today listed 10 men as the most-wanted fugitives in the country. They are two armed robbers, two escaped convicts, a bank robber, and three confidence men.

There are about 5700 fugitives from justice in the country. Of them, the FBI said it considered these to be the 10 most potentially dangerous.

The FBI does not list any one of them as "Public Enemy No. 1."

But in response to a United Press inquiry, it supplied the list as the best way to lead to their arrest. Agents searching this way should concentrate immediately with the nearest FBI office on the local police.

The FBI picks up an average of 1000 fugitives a year. Most are the names, pictures and records of the 10 men. The FBI would like particularly to include in the 1000 Quota:



CLARENCE B. BROWN - Staff Writer

ALVIN KARPIS - All-time leader of the "Public Enemy No. 1" gang, Karpis was arrested in April, 1935, but escaped. He is now in the custody of the FBI. He is a member of the "Public Enemy No. 1" gang.

EDWARD GEORGE BREMER - A member of the "Public Enemy No. 1" gang, Bremer was arrested in April, 1935, but escaped. He is now in the custody of the FBI. He is a member of the "Public Enemy No. 1" gang.

ALVIN KARPIS - All-time leader of the "Public Enemy No. 1" gang, Karpis was arrested in April, 1935, but escaped. He is now in the custody of the FBI. He is a member of the "Public Enemy No. 1" gang.

EDWARD GEORGE BREMER - A member of the "Public Enemy No. 1" gang, Bremer was arrested in April, 1935, but escaped. He is now in the custody of the FBI. He is a member of the "Public Enemy No. 1" gang.

Newspaper article from *The Washington Daily News*, that started it all.

FBI TEN MOST WANTED FUGITIVE

UNLAWFUL FLIGHT TO AVOID PROSECUTION - FIRST DEGREE MURDER, ARMED ROBBERY
JASON DEREK BROWN



Photograph taken in 2004

Aliases: Jason D. Brown, Derek Brown, Greg Johnson, Harline Johnson, Greg Harline Johnson, John Brown, Jay Brown

DESCRIPTION

Dates of Birth Used:	July 1, 1969; January 17, 1971	Hair:	Blond
Place of Birth:	California	Eyes:	Green
Height:	5'10"	Complexion:	Light
Weight:	170 to 180 pounds	Sex:	Male
Build:	Medium	Race:	White
Occupation:	Golf Equipment Importer	Nationality:	American
Scars and Marks:	None known		
Remarks:	Brown speaks fluent French and has a Masters Degree in International Business. He is an avid golfer, snowboarder, skier, and dirt biker. Brown enjoys being the center of attention and has been known to frequent nightclubs where he enjoys showing off his high-priced vehicles, boats, and other toys. He has been described as possibly having bisexual tendencies.		
	Brown has ties to California, Arizona, and Utah. In the past, he has traveled to France and Mexico. Additionally, he may be in the possession of a Glock 9mm and a .45 caliber handgun.		

CAUTION

JASON DEREK BROWN IS WANTED FOR MURDER AND ARMED ROBBERY IN PHOENIX, ARIZONA. DURING NOVEMBER OF 2004, BROWN ALLEGEDLY SHOT AND KILLED AN ARMORED CAR GUARD OUTSIDE A MOVIE THEATER AND THEN FLED WITH THE MONEY.

CONSIDERED ARMED AND EXTREMELY DANGEROUS
IF YOU HAVE ANY INFORMATION CONCERNING THIS PERSON, PLEASE CONTACT YOUR LOCAL FBI OFFICE OR THE NEAREST U.S. EMBASSY OR CONSULATE

REWARD

The FBI is offering a reward of up to \$100,000 for information leading directly to the arrest of Jason Derek Brown.
December 2007 www.fbi.gov

**Newseum "Top Ten"
announcement
press conference**

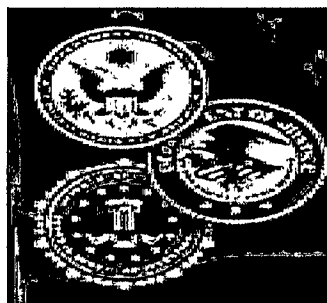
On June 17, 2013, the FBI held a press conference at the Newseum to announce the 499th (Jose Manuel Garcia Guevara) and 500th (Walter Lee Williams) additions to the "Ten Most Wanted Fugitives" list. Williams was captured in Mexico the next day.



*AD Hosko
announced the
new additions*

*Media crews
occupied the first
row at the press
conference*





Most Wanted Terrorists

- The FBI's "Most Wanted Terrorists" list (MWTL) was created in October of 2001 by then-President George W. Bush. There are currently 32 terrorists on the MWTL
- The MWTL is a valuable tool that assists the FBI in its efforts to apprehend terrorists and bring them to justice through increased awareness and advertising domestically and internally
- The program is managed by the Counterterrorism Division's National Threat Center Section
- Individuals on the "Seeking Information – Terrorism" list are being sought for questioning in connection with terrorist threats against the United States or its interests overseas. Unlike the MWT, individuals placed on this list have not been indicted by the United States government. There are currently six people on this list.
- The "Rewards for Justice" program, sponsored by the United States Department of State, offers rewards of up to \$25 million for many of the terrorists

• Can be undertaken on a very limited basis

• Field offices may be responsible for some campaign costs

• Examples: James "Whitey" Bulger, Thomas Wales, East Coast Rapist, Potomac River Rapist, Boston Marathon Bombers, Benghazi consulate attack

Investigative Publicity media campaigns



Media campaign posters

FBI TEN MOST WANTED FUGITIVE

BACKLASHING IN THE UNITED STATES AND FOREIGN COUNTRIES ARE OF THE FBI'S TEN MOST WANTED FUGITIVES. TO COORDINATE THE FBI'S TEN MOST WANTED FUGITIVES, THE FBI HAS LAUNCHED AN EXTENSIVE CAMPAIGN BY LAUNCHING

JAMES J. BULGER



James J. Bulger, 44, was born in Boston, Massachusetts. He is a white male, 5'10" tall, 170 lbs, with brown hair and eyes. He has a scar on his right cheek and a tattoo on his left arm. He is currently wanted for the murder of John F. Kennedy.

DESCRIPTION

Date of Birth	September 1, 1917	Race	White
Date of Birth	Boston, Massachusetts	Complexion	Fair
Height	5'10"	Build	Medium
Weight	170 lbs	Hair	Brown
Build	Medium	Eyes	Brown
Occupation	None	Education	None
Known aliases	James J. Bulger	Known aliases	James J. Bulger

CAUTION

James J. Bulger is a white male, 44 years old, 5'10" tall, 170 lbs, with brown hair and eyes. He has a scar on his right cheek and a tattoo on his left arm. He is currently wanted for the murder of John F. Kennedy.

CONSIDERED ARMED AND EXTREMELY DANGEROUS

IF YOU HAVE ANY INFORMATION CONCERNING THIS FUGITIVE, PLEASE CONTACT YOUR LOCAL FBI OFFICE OR THE FBI AT 1-800-333-9393.

REWARD

The FBI is offering a \$100,000 reward for information leading to the arrest of James J. Bulger.

SEEKING INFORMATION



Seeking Information on Dengfuzi Alkasho

The United States Federal Bureau of Investigation (FBI) is seeking information about the whereabouts of Dengfuzi Alkasho, a white male, 30 years old, 5'10" tall, 170 lbs, with brown hair and eyes. He has a scar on his right cheek and a tattoo on his left arm. He is currently wanted for the murder of John F. Kennedy.

The FBI is now seeking information about the whereabouts of Dengfuzi Alkasho, a white male, 30 years old, 5'10" tall, 170 lbs, with brown hair and eyes. He has a scar on his right cheek and a tattoo on his left arm. He is currently wanted for the murder of John F. Kennedy.

We need your help to locate this person. If you have any information, please contact your local FBI office or the FBI at 1-800-333-9393.

SEEKING INFORMATION

UNKNOWN SUSPECT #1



DETAILS

The United States Federal Bureau of Investigation (FBI) is seeking information about the whereabouts of an unknown suspect, a white male, 30 years old, 5'10" tall, 170 lbs, with brown hair and eyes. He has a scar on his right cheek and a tattoo on his left arm. He is currently wanted for the murder of John F. Kennedy.

The suspect is a white male, 30 years old, 5'10" tall, 170 lbs, with brown hair and eyes. He has a scar on his right cheek and a tattoo on his left arm. He is currently wanted for the murder of John F. Kennedy.

We need your help to locate this person. If you have any information, please contact your local FBI office or the FBI at 1-800-333-9393.

SHOULD BE CONSIDERED ARMED AND DANGEROUS



Additional information and photos are included in the FBI file.

SEEKING INFORMATION

THOMAS CRANE WALES



DETAILS

Thomas Crane Wales, 44, was born in Boston, Massachusetts. He is a white male, 5'10" tall, 170 lbs, with brown hair and eyes. He has a scar on his right cheek and a tattoo on his left arm. He is currently wanted for the murder of John F. Kennedy.

Thomas Crane Wales, 44, was born in Boston, Massachusetts. He is a white male, 5'10" tall, 170 lbs, with brown hair and eyes. He has a scar on his right cheek and a tattoo on his left arm. He is currently wanted for the murder of John F. Kennedy.

We need your help to locate this person. If you have any information, please contact your local FBI office or the FBI at 1-800-333-9393.

REWARD

The FBI is offering a \$100,000 reward for information leading to the arrest of Thomas Crane Wales.

ADDITIONAL INFORMATION

Thomas Crane Wales, 44, was born in Boston, Massachusetts. He is a white male, 5'10" tall, 170 lbs, with brown hair and eyes. He has a scar on his right cheek and a tattoo on his left arm. He is currently wanted for the murder of John F. Kennedy.

We need your help to locate this person. If you have any information, please contact your local FBI office or the FBI at 1-800-333-9393.

WANTED BY THE FBI

Suspect in Boston Marathon Bombings

DZHIOKHAR TSARNAEV



Captured Captured

DESCRIPTION

Date(s) of Birth Used: July 22, 1993
Age: 19 years old
Height: 5'9"

Sex: Male
Race: White

CAUTION

The Federal Bureau of Investigation (FBI) is seeking information about the whereabouts of Dzhokhar Tsarnaev, a suspect in the Boston Marathon bombings on April 15, 2013. Three bombings resulted in the deaths of three victims and the injuries of more than 170 people.

SHOULD BE CONSIDERED ARMED AND EXTREMELY DANGEROUS

If you have any information concerning this person, please call 1-800-CALL-FBI-911 or submit information at <https://www.fbi.gov/contact-us/your-input>. You may also contact your local FBI office or the nearest American Embassy or Consulate.

FEDERAL BUREAU OF INVESTIGATION



Violent Criminal Apprehension Program (VICAP)

VICAP ALERT HOMICIDE/SEXUAL ASSAULT SERIES

Attention: Violent Crime / Cold Case / Crime Analysis Unit



Composite Sketch
Metropolitan Police Department
Washington, DC



Age Progression

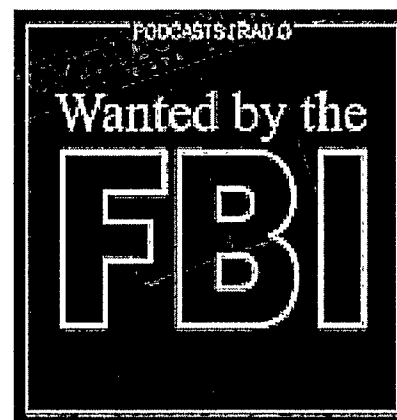
UNIDENTIFIED OFFENDER DESCRIPTION (At time of the offenses)

Race: Black Sex: Male Age: late 20's - late 30's Height: 5'6" - 5'11"
Weight: Medium Build Hair: Black Weapon(s): Screwdriver, Knife, Rock
Agency Case #: G01-089778, G01-185716, B91-244661, G01-259925,
G92-016724, R94-049880, R97-047221, W97-281133, HQ-98-816

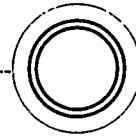
Additional media blitz tools

In addition to Wanted posters, OPA can create or use the following:

- PSAs
- "Wanted" radio show/podcast
- FBI gov feature story
- Social media
- National Digital Billboard Initiative

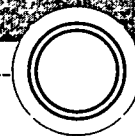


IPPAU statistics



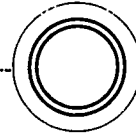
- 66 captures as a direct result of the FBI website
 - 2 of these were Top Ten fugitives
- 51 captures to date as a direct result of billboard publicity
- More than 600 cases currently featured on www.fbi.gov/wanted
- 17 Top Ten fugitives captured as a direct result of “America’s Most Wanted” publicity
 - Estimated 575 FBI cases solved
- 4 fugitives captured as a direct result of Oprah’s “Child Predator Watch List”

Public Affairs



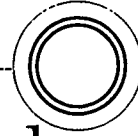
**PROVIDE PROGRAM AND
POLICY MANAGEMENT OF ALL
NATIONAL AND
INTERNATIONAL REQUESTS BY
AUTHORS, PUBLISHERS, AND
THE TELEVISION, RADIO AND
MOTION PICTURE INDUSTRIES**

Why is media so important?



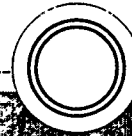
- Building the FBI “brand,” which is different from image
 - If you go anywhere in the world and say “FBI,” what do people think?
- You can build this brand through storytelling
 - It’s about creating the best possible environment for our investigators and others who carry our mission – so they can be successful
- “If we don’t tell our story, then fools will gladly tell it for us.”
 - Most people form their opinion of the FBI from pop culture, not a two-minute news story
- In any given week, Nielsen data indicates that FBI-themed dramas or documentaries reach 100,000,000+ people in the United States
- Books and movies also allow us to reach an international audience

By the numbers – projects highlighting the FBI



- 65 scheduled or returning shows
- 11 documentaries or television mini-series in development
- 55 dramas in development
- 84 motion pictures in theatres or in development
- 12 released or soon-to-be-released books
- In 2012, more than **728** requests for assistance were received – on track to pass that in 2012 (**425** year-to-date)

FBI 101 workshops



Purpose:

- Coordinate educational workshops for foreign journalists, radio journalists, screenwriters, D.C. tour guides, and specialty media
- Can be tailored for a specific audience

Who's attended:

- Writers Guild of America
- Directors Guild of America
- Foreign Press Center
- Hispanic media
- Science and Entertainment Exchange
- Thriller and Mystery Writer's Conference

Examples:

• Distressed Homeowners Initiative

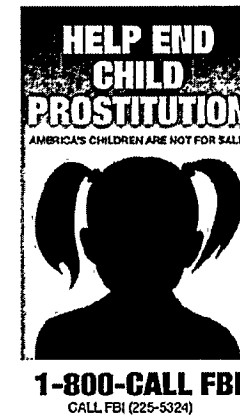
• Southwest Border Corruption campaign (pending)

• Intellectual Property Rights Consumer Awareness campaign (pending)

• Innocence Lost National Initiative: Operation Cross Country

7

• 40th Anniversary of Female Special Agents



Home • News • Stories • 2012 • October • Don't Let Mortgage Fiasco Happen to You

Twitter (50) Facebook (374) StumbleUpon

FBI Associate Deputy Director Kevin P. ... is joined by Attorney General Eric Holder at a press conference announcing the results of the yearlong Distressed Homeowner Initiative.

Distressed Homeowner Initiative

Don't Let Mortgage Fiasco Happen to You

10/09/12

ask about going from bad to worse—more than 4,000 financially strapped homeowners recently lost at least \$7 million to a California business that allegedly operated a loan modification scam. Last month, “1 representatives of the” company were federally indicted, but by that time, many of the victims had already lost their homes.

Today, to help protect distressed homeowners around the country from a rising tide of fraud and schemes—and to raise awareness about them—the FBI joined the Department of Justice, the Department of Housing and Urban Development, and the Federal Trade Commission (FTC) in announcing the results of the Distressed Homeowner Initiative. This initiative was launched by the

Distressed Homeowner Initiative

The distressed homeowner initiative combines the resources of federal, state, and local law enforcement agencies and the efforts of regulatory agencies to target perpetrators.

Resources

- Tips for Homeowners
- Fraud Scheme
- Examples of Cases

Public Service Announcement

The Director of the White Collar Crime Center, “Don’t be a victim”

Video | Audio Clip

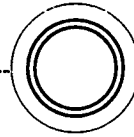
Podcast

Specialist Agents Timothy Gallagher and Craig Howland, who investigate financial crimes, discuss the recent spike in incidents and the victims who in some cases have lost their homes. Listen

FBI Inside the FBI

Programmatic media campaigns

Who we work with



Authors:

- Vet requests for book authors
- Coordinate interviews with the FBI Historian and case agents
- Provide guidance on Freedom of Information Act process
- Assist in liaisons with other law enforcement agencies

Documentary programs:

- Vet requests and assist with documentary video productions
- Assist with background interviews, fact-checking and protocol discussions with producers
- Coordinate interviews and or visits to multiple field offices and overseas Legal Attaches

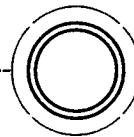
Motion pictures and television:

Maintain and enhance assistance to domestic and foreign screenwriters, producers and other industry personnel associated with television programs, documentaries, made-for-television movies, and theatrical motion pictures to enable them to provide an accurate portrayal of the FBI.

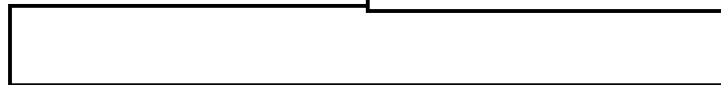
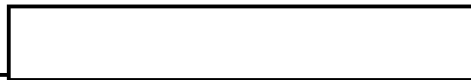
What we can provide:

- Guidance on script content regarding FBI investigations, procedures, structure, dialogue, and history
- Guidance on costumes, props, scenery, weapons
- Fact checks, name verifications
- Liaison and coordination with local FBI field offices
- Set decoration advice
- Access to FBI facilities for filming scenes, b-roll footage, etc.

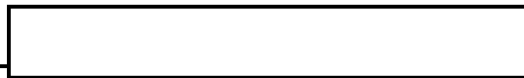
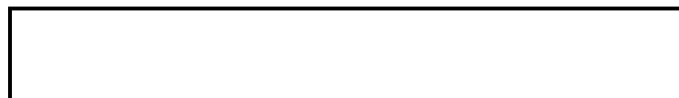
Investigative Publicity and Public Affairs



SSA



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Received Date	Request	Topic	Requestor/Fugitive	Organization	Street	City	State	Comments	Assigned To	Closed Date	Action
06/10/2005	MOTION PICTURE	USE OF FBI SEAL IN "MIAMI VICE" MOTION PICTURE		MIAMI VICE		MIAMI	FL	CELL #1: [REDACTED] CELL #2: [REDACTED]		06/20/2005	
07/14/2005	MOTION PICTURE	FBI PHOTOS FOR SET OF "PACIFIC AIR 121"; RELEASE LETTER FOR SAME		[REDACTED] PRODUCTION SERVICES, LIMITED		BURNABY, BC V5A 2X2 CANADA				07/23/2005	
07/22/2005	MOTION PICTURE	FBI QUESTIONS RE "BABEL" MOVIE		"BABEL" PARAMOUNT PICTURES		SAN DIEGO	CA	U.S. CELL PHONE [REDACTED] MEXICO CELL [REDACTED]		08/02/2005	
07/28/2005	MOTION PICTURE	USE OF LCD TV'S IN FIELD OFFICES; PHOTO OF PRESIDENT BUSH		PACIFIC AIR 121/SNAKES ON A PLANE						08/05/2005	
08/10/2005	MOTION PICTURE	INTERVIEW RE HACKING FOR MOVIE RESEARCH		DCI		IRVINE,	CA			09/15/2005	b6
08/10/2005	MOTION PICTURE	SNAKES ON A PLANE/PACIFIC AIR 121 MOVIE QUESTION		PACIFIC AIR 121						08/11/2005	
09/06/2005	MOTION PICTURE	USE FBI LOGO IN MOTION PICTURE "INVASION"		WARNER BROTHERS		BURBANK	CA	[REDACTED] HAS SENT IN ONE OF WARNER BROTHERS' STANDARD RELEASE FORM, WHICH WE WILL NOT SIGN SINCE WE PREFER TO USE OUR OWN LETTER. PLEASE PREPARE AN APPROPRIATE RELEASE LETTER. [REDACTED] [REDACTED] S WITH THE PRODUCTION CLEARANCE AND PERMISSIONS DEPARTMENT.		09/19/2005	
10/26/2005	MOTION PICTURE	MOVIE "TRADE"		CENTROPOLIS FILMS		LOS ANGELES	CA			03/08/2006	
11/02/2005	MOTION PICTURE			UNIVERSAL PICTURES						11/04/2005	
12/16/2005	MOTION PICTURE	USE OF PHOTO OF ROBERT MUELLER								01/03/2006	
12/23/2005	MOTION PICTURE	PREPARE THIRD EDITION OF TV, MOVIE, BOOK REPORT		OFFICE OF PUBLIC AFFAIRS				PLEASE PREPARE THIRD EDITION OF YOUR REPORT OF CURRENT TELEVISION SERIES/DOCUMENTARIES, MOTION PICTURE, AND BOOKS THAT RELATE TO THE FBI.		01/17/2006	
12/28/2005	MOTION PICTURE	TOWERS PRODUCTIONS FACT CHECK		TOWERS PRODUCTIONS		CHICAGO,	IL			12/30/2005	

01/09/2006	MOTION PICTURE	FBI/MUELLER PHOTO	[REDACTED]	TOPANGA PRODUCTIONS, INC.- SONY PICTURES TV	[REDACTED]	E-MAIL ADDRESS: [REDACTED]	01/03/2006
01/12/2006	MOTION PICTURE	INFORMATION, PHOTOS OF SWAT GEAR, CRISIS MANAGEMENT	[REDACTED]	HAND PROP ROOM	[REDACTED]	LOS ANGELES CA EXT [REDACTED] PLEASE CONTACT CIRG TO OBTAIN ANY INFORMATION OR PHOTOGRAPHS YOU CAN REGARDING SWAT CLOTHING, WEAPONS, OTHER GEAR, INCLUDING PILOT HELMET. ALSO [REDACTED] WOULD LIKE TO KNOW WHAT A MOBILE COMMAND CENTER WOULD LOOK LIKE. LASTLY, SHE AKS IF	01/17/2006
01/17/2006	MOTION PICTURE	"TRAPPED"	[REDACTED]	THE RESEARCH HOUSE	[REDACTED]	VANCOUVER, BC, CANADA NAME VEIFICATIONS FOR THE MOTION PICTURE, "TRAPED."	01/23/2006
02/21/2006	MOTION PICTURE	BROCHURE RE OPA ASSISTANCE AVAILABILITY	[REDACTED]	IPPAU, OPA	[REDACTED]	WASHINGTON DC NO INCOMING; PROACTIVE PROJECT INITIATED BY [REDACTED] PREPARE COMBINATION POWERPINT/BROCHURE FOR DISTRIBUTION TO AUTHORS, MOTION PICTURE PRODUCERS AND WRITERS, AND TELEVISION PRODUCERS AND WRITERS DESCRIBING THE ASSISTANCE OPA, IPPAU, AND FBI FIELD	04/07/2006
02/27/2006	MOTION PICTURE	INTERVIEW REQUEST RE [REDACTED]	[REDACTED]	[REDACTED]	[REDACTED]	LOS ANGELES CA WRITING A FILM ENTITLED "LOGIC" THEME: PSYCHOLOGICAL THRILLER	04/14/2006
02/27/2006	MOTION PICTURE	MINORITY EMPLOYMENT	[REDACTED]	CONTEMPTIBLE ENTERTAINMENT	[REDACTED]	LOS ANGELES CA REQUESTS MINORITY EMPLOYMENT STATISTICS	03/22/2006
03/08/2006	MOTION PICTURE	QUESTION RE FBI AGENT'S ATTIRE	[REDACTED]	WESTERN COSTUME RESEARCH DEPT.	[REDACTED]	LOS ANGELES CA	03/10/2006
03/13/2006	MOTION PICTURE	ART THEFT	[REDACTED]	PECULIAR FILMS	[REDACTED]		04/14/2006

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04/24/2006	MOTION PICTURE	DVD - "THE DEPARTED"		WARNER BROTHERS			REQUESTS A WANTED POSTER OF WHITEY BULGER FOR DVD TO ACCOMPANY A RELEASE OF A MOTION PICTURE. PLEASE ENSURE THAT [REDACTED] IS AWARE OF POTENTIAL LIABILITY ISSUES		05/23/2006
04/26/2006	MOTION PICTURE	REVIEW SCRIPT OF UNIVERSAL PICTURES' "KINGDOM"		UNIVERSAL PICTURES - KINGDOM			THIS WAS ORIGINALLY CLOSED ON 6/18/06.		09/11/2006
05/08/2006	MOTION PICTURE	SHOOTER - PARAMOUNT PICTURES		PARAMOUNT PICTURES					06/19/2006
06/14/2006	MOTION PICTURE	FBI SEAL, PHOTOS					THIS ASSIGNMENT WAS RE-OPENED. OLD ASSIGNMENT WAS [REDACTED]		08/30/2006
06/27/2006	MOTION PICTURE	[REDACTED]		REVOLUTION FILMS			TELEPHONE: [REDACTED]		07/12/2006
07/21/2006	MOTION PICTURE	NAME CHECKS		WARNER BROTHERS					07/23/2006
08/01/2006	MOTION PICTURE			THE KINGDOM			[REDACTED] REQUESTED FBI PERMISSION TO FILM AN ESTABLISHING SHOT OF WFO FOR THE MOVIE ENTITLED, KINGDOM. THE SHOOT WAS APPROVED AND COORDINATED WITH WFO. IT TOOK PLACE ON 09/09/2006. THIS PROJECT CAN BE CLOSED.		09/11/2006
08/23/2006	MOTION PICTURE	FILMING "RESET" AT FBI JEH BUILDING		TWENTIETH CENTURY FOX - THE SHOOTER	[REDACTED]	UNIVERSAL CITY, CA	CELL PHONE: [REDACTED] ALTHOUGH THEY NEEDED NO ACCESS TO FBI HQ, WE HELPED FACILITATE THE FILMING OF SEVERAL SCENES FOR THE MOVIE ENTITLED SHOOTER ON THE CORNER OF 10TH AND PENNSYLVANIA AVENUE		09/05/2006

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10/16/2006	MOTION PICTURE	COPIES OF ACTUAL FBI PSA POSTERS FOR "RESERVATION ROAD	RESERVATION ROAD PRODUCTIONS LLC				NEW NUMBER APRIL 2007: [REDACTED] MOVIE IN POST PRODUCTION APRIL. SLATED TO PREMIER NOVEMBER 2007. JENNIFER CONNELLY AND JOAQUIN PHOENIX STAR.		04/16/2007	Sent requestor Internet links to posters available on line (public domain) including Fraud Alert, Protect Your Workplace; Report Suspicious Activity, Suspicious Package (counterterrorism). 10/17 - Canvassed Cyber, CID and CTD.
10/24/2006	MOTION PICTURE - 80-HQ-1077659	MARK FELT/ MOTION PICTURE SCRIPT ABOUT FELT, WATERGATE, AND THE FBI	UNIVERSAL STUDIOS				WRITER MET WITH [REDACTED] 10/31/06 FROM 12-3 PM AT JEH; ALSO Toured DOJ ROOM 5436 AND [REDACTED] DISCUSSED THE STORY LINE (POSSIBLY NON-LINEAR). MOVIE STARTS WITH [REDACTED]			[REDACTED] wrote IPPAU late August to advise that he presented first draft to Hanks and Playtone executives and a "small bomb" had dropped on Hollywood. Movie is likely to show events in a whole new light, according to [REDACTED] Script is going further into production; Hanks has expressed desire to play lead role because of its importance to US history.
10/26/2006	MOTION PICTURE	ASSISTANCE WITH MOTION PICTURE "UNTRACEABLE"	LAKESHORE ENTERTAINMENT	[REDACTED]	BEVERLY HILLS,	CA	CALLED 10/31/06 AND ASKED FOR UPDATE/NEXT STEPS. 12/5 ASKED FOR SEAL LETTER. PREPARED LETTER.		01/15/2008	FILMING COMPLETE; IPPAU LEARNED THAT FBI PORTLAND PERSONNEL ACTED IN MOVIE. CONTACTED [REDACTED] FOR RELEASE FORM. SEND REMINDER 9/10/2007 TO [REDACTED] ASKING HER TO CALL OR FWD INFO ABOUT PERSONNEL WHO ACTED AS EXTRAS. THE MOVIE OPENED ON JAN. 25, 2008. PROJECT CAN BE CLOSED.
11/26/2006	MOTION PICTURE	TELEPHONE CONSULTATION WITH UC [REDACTED] BAU2--CIRG, REGARDING HIS UNIT'S OPERATIONS INSUPPORT OF SCREENPLAY FOR "PERIMETER"	SCREENWRITER		LOS ANGELES	CA	[REDACTED] PLEASE CONSULT WITH SSA [REDACTED] TO DETERMINE HOW SHE WISHES TO HANDLE, ESCPECIALLY AT THIS TIME. WE HAVE SPOKEN, AND SHE MAY WISH TO COORDINATE THIS ON HER OWN. USE YOUR DISCRETION WHETHER AN EC IS REQUIRED. ON DECEMBER 8, 2006, MR.		12/11/2006	

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12/18/2006	MOTION PICTURE		SIDNEY KIMMEL ENTERTAINMENT	SENT VIA EMAIL	CA	[REDACTED] "UNTHINKABLE" MOVIE SCRIPT, AS DESCRIBED BY [REDACTED] [REDACTED] OVER THE TELEPHONE TO EJP, APPEARED TO SHOW FBI AGENTS TAKING PART IN AN ILLEGAL TORTURE TO ELECIT A CONFESSION AND OTHER QUESTIONABLE ACTIVITIES. EJP REFERRED [REDACTED]	01/31/2007	
12/18/2006	MOTION PICTURE		PHILM ENTERTAINMENT INC		MCMINNVL OR LE	CELL [REDACTED] REQUEST COPY OF SCRIPT "THE FIFTH MAFIA" FOR REVIEW.	02/27/2007	OPA reveiwed script and also forwarded the movie script to [REDACTED] LCN Unit, for technical review. On February 27th I discussed feedback with [REDACTED] via conference call. No further OPA action is necessary. This project may be closed.
12/26/2006	MOTION PICTURE	CROSSING OVER - MOTION PICTURE	CLEARED BY ASHLEY, INC		LOS ANGELES	CA REQUESTED BY [REDACTED] [REDACTED]	06/26/2009	Advised [REDACTED] that scenario under which FBI obtains search warrant was not enough imminent threat and suggested script rewrite. Phone call 1/18/07 to discuss. She is taking comments to client and will return if additional questions arise. 5/21/07 - spoke to [REDACTED] they decided not to pursue FBI Seal and have designed their own.
01/18/2007	MOTION PICTURE		SCREENWRITER		DEL MAR	CA CELL [REDACTED] CALL AND ACKNOWLEDGE TODAY AND SAY YOU WILL RESPOND TO HER QUESTIONS BY PHONE ASAP.	01/31/2007	Telephoned [REDACTED] and responded to her questions.
01/24/2007	MOTION PICTURE - 80-HQ-1077659	"JONAH" SCRIPT - QUESTIONS	LIVEHEART ENTERTAINMENT		BEVERLY HILLS	CA WRITER SUBMITTED QUESTIONS CONTAINED IN PLOTLINE FOR MOVIE "JONAH" FOR CLARIFICATION OF FBI PROCEDURES	08/12/2013	Replied with answers via e-mail. Writer advsied he may have additional questions as drafts progress.
02/05/2007	MOTION PICTURE		JERRY BRUCKHEIMER PRODUCTION		BURBANK	CA [REDACTED] TO ASSIST.	04/12/2007	Notified that the exterior shoot of JEH building has been canceled. There is no further need for FBI corporation with this project.

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02/08/2007	MOTION PICTURE - 80-HQ-1077659	MOTION PICTURE VERSION "PUBLIC ENEMIES"	[REDACTED]	FORWARD PASS PROD'NS, MISHER FILMS	[REDACTED]	WRITING MOVIE SCRIPT FOR ADAPTATION OF BURROUGH'S BOOK "PUBLIC ENEMIES". [REDACTED] [REDACTED] KEVIN MISHER- MISHER FILMS [REDACTED] FORWARD PASS [REDACTED] CO- [REDACTED] [REDACTED] CHICAGO SET	[REDACTED]	06/30/2009	Interested in Wiretapping info. E-mailed requester 2/9/07 to advise that [REDACTED] requested Dillinger file regarding forensic tools. [REDACTED] replied directly with info. First Draft of script completed April 2007. Second draft in progress. [REDACTED] staff to relocate to Chicago Jan.15, 2008. Production will begin Chicago in March 2008 to June 15. IPPAU and FBI Chicago were present at parts of filming. Without OPA prior knowledge, Chicago SA [REDACTED] acted as an extra in the movie, and Media Rep [REDACTED] provided info for personal accolades in the movie closing credits.
02/15/2007	MOTION PICTURE	[REDACTED]	[REDACTED]	UNIVERSAL STUDIOS/THE KINGDOM	[REDACTED]	WOULD LIKE TO WORK VERY CLOSELY WITH YOU ON THIS, EACH STEP OF THE WAY	[REDACTED]	05/31/2007	I have periodically reached out to [REDACTED] for clarification on type of FBI interviews she'd like to support the DVD release of the movie entitled, Kingdom. Nothing definitive received. I sent the last email on May 16th and did not receive a response. No further OPA action necessary. This project can be closed.
02/22/2007	MOTION PICTURE	RESEARCH ASSISTANCE FOR MOVIE SCRIPT	[REDACTED]	FREELANCER WRITER	[REDACTED]	SAN ANTONIO TX	PLEASE CALL AND ADDRESS QUESTIONS, AND/OR WORK WITH MEDIA REP.	03/02/2007	THIS REQUEST WAS DEFERRED TO THE SAN ANTONIO MEDIA REPRESENTATIVE. RECOMMENDED LIMITED ASSISTANCE BE PROVIDED AS THIS IS A FIRST TIME SCREENWRITER.
03/02/2007	MOTION PICTURE	OPERATION GREYLORD - RESEARCH ASSISTANCE	[REDACTED]	[REDACTED]	[REDACTED]	[REDACTED]	PER [REDACTED] WROTE EC TO CID, CG, AND WFO REGARDING ACTOR [REDACTED] [REDACTED] INTEREST IN RESEARCHING FBI PROCEDURE FOR A MOVIE HE IS DIRECTING THAT IS LOOSELY BASED ON FBI CHICAGO INVESTIGATION ENTITLED, OPERATION GREYLORD. AUTHOR SCOTT TUROW WROTE A BO	03/31/2008	No activity. Will reopen should [REDACTED] begin research.

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03/12/2007	MOTION PICTURE - 80-HQ-1077659	"UNTHINKABLE" MOTION PICTURE	[REDACTED]	SIDNEY KIMMEL ENTERTAINMENT (SKE)	[REDACTED]	BEVERLY HILLS CA	SCRIPT STARTED IN LA/SSA [REDACTED] MOVIE TO BE FILMED BALTIMORE. REVIEW SCRIPT, CONSIDER RELEASE LETTER., COORDINATE LOCATION WORK AS NECESSARY	[REDACTED]	09/09/2009	PRODUCTION CO. ORIGINALLY CONTACTED [REDACTED] IN L.A. WHO PROVIDED FEEDBACK ON SCRIPT THAT WAS PROBLEMATIC (FBI WAS NOT ACTING APPROPRIATELY). [REDACTED] SUGGESTED CHANGES, AND SECOND DRAFT WAS SUPPOSED TO BE SENT [REDACTED] ALSO GAVE BALTIMORE A HEADS UP SINCE SKE WANTED BALTIMORE FIELD FOR LOCATION ASSISTANCE. DECISION TO PERMIT USE OF SEAL, COOPERATE, ETC, WAS PUT ON HOLD PENDING RECEIPT/APPROVAL OF NEW SCRIPT. IPPAU CONTACTED BALTIMORE REP [REDACTED] TO ADVISE WE NEED TO BE IN THE LOOP ON ANY REQUESTS SKE MAKES OF THEM. SKE ADVISED SEPT 2007 THEY ARE CASTING, JUST RECEIVED RE-WRITE AND WILL LIKELY SHOOT IN JANUARY 2008. CONTACTED [REDACTED] ON 10/27/2007, WHO ADVISED THEY WERE NO LONGER CONNECTED WITH TH PROJECT. FOLLOWED UP WITH [REDACTED] WHO ADVISED THEY ARE SHOPPING ANOTHER STUDIO AND SHOULD HEAR SHORTLY. SPOKE TO [REDACTED] IN JUNE; THE PROJECT HAS PICKED UP SAMUEL L JACKSON AND FBI ASSISTANCE IS ANTICIPATED.CHANGING DEADLINE FROM 6/30/08 - 9/30//08 TO ALLOW FOR NEW PRODUCTION SCHEDULE. PRODUCERS CONTACTED [REDACTED] IN SPRING 2009 TO ASK HOW TO CREDIT FBI; ADVISED HIM TO CREDIT OFFICE OF PUBLIC AFFAIRS AND
03/22/2007	MOTION PICTURE	BOOK/MOVIE RIGHTS FOR [REDACTED] STORY	[REDACTED]	ICM	[REDACTED]	NEW YORK NY	[REDACTED]	[REDACTED]	04/12/2007	Traded phone calls with [REDACTED] for two weeks while awaiting decision from OGC on how to proceed [REDACTED] advised via phone that the window of opportunity had passed; there is no longer interest in the story, and, they would not do it without paying [REDACTED] (who indicated he would not accept money). Project was closed due to no timely answer from OGC, lost interest by [REDACTED] client, and the money/life rights issue.
03/28/2007	MOTION PICTURE	RIVARD	[REDACTED]	AETIOS PRODUCTIONS	[REDACTED]	[REDACTED]	AETIOS IS A PRODUCTION COMPANY IN QUEBEC, CANADA. THE PHONE FOR [REDACTED] IS [REDACTED] THEY ARE REQUEST PERMISSION TO USE THE SEAL IN THEIR FRENCH-LANGUAGE FILM WHICH HAS AN FBI CHARACTER.	[REDACTED]	04/04/2007	On March 27th [REDACTED] requested FBI permission to use the Seal on some props in a French/Canadian film entitled Rivard. Rivard was a gangster with ties to organized crime in the US. One of the characters is an FBI agent investigating those ties. A letter granting her permission was sent on 04/04/2007. No further action by OPA is necessary. This project can be closed.

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04/05/2007	MOTION PICTURE - 80-HQ- 1077659	SCRIPT RE: MONEY LAUNDERING CASINO IN MACAU	[REDACTED]	SCREENWRITER						06/22/2011	Answered questions by E-mail [REDACTED] advised he would be back for more questions on future drafts of the script. Putting project in hibernation 6/22/2011 until we receive future draft.
04/17/2007	MOTION PICTURE	SURVEILLANCE - BADGE & CRED ARTWORK		SURVEILLANCE PRAIRIE PRODS / LAGO FILM				ART DEPARTMENT COORDINATOR		04/18/2007	Asked [REDACTED] to send us sample phony ID. Received sample and critiqued. Advised them to remove white ribbon and words "Fidelity, Bravery Integrity". Also asked her to change background blue to a different hue unlike the real seal. She sent revision with changes requested. Advised it was unique enough to use on 4/18/07 via email.
04/17/2007	MOTION PICTURE	UNNAMED SCRIPT RE: FBI ESCORT OUT OF EUROPE		WRITER FROM FBI 101 WORKSHOP	[REDACTED]	LOS ANGELES	CA	CELL [REDACTED]		04/17/2007	Conferred with SA [REDACTED] and clarified procedure for FBI transporting suspected terrorist out of Europe, and how a medical emergency might be handled. E-mailed information to writer [REDACTED] has no further questions.
06/11/2007	MOTION PICTURE	BAGDHAD BOMBING/SAMANTHA POWERS BOOK		SILVERBRIDGE PRODUCTIONS				CELL [REDACTED]		10/28/2008	Uploaded EC and finally received okay in July to cooperate with an on camera interview in Sept/Oct. [REDACTED] wrote back in August to request a brief pre-interview by phone, 8/16/07 at 3:30 pm. Pre-brief was cancelled, [REDACTED] said she'd contact us in September for O/C interview. [REDACTED] received call from [REDACTED] on 11/17/07 who advised [REDACTED] was no longer on the project and he wanted to interview [REDACTED]. [REDACTED] passed the call to OPA. OPA contacted [REDACTED] by V/M. OPA PAS [REDACTED] was out sick for a week. [REDACTED] called [REDACTED] and falsely told [REDACTED] nobody had called him back. PAS then returned call to [REDACTED] in UK to advise we needed questions and outline in order to approve interview for 12/14/2007. Interview took place in OIO new vacant space on Friday 12/14/07. [REDACTED] to follow up with contact info for DOJ rep he worked with in Baghdad. In early February [REDACTED] advised that there is nobody who can talk about the trial of Abu Omar al Kurdi. IPPAU sent a release letter 1/23/08 allowing [REDACTED] interviewed to be used in the Documentary. Received email from [REDACTED] that movie will be

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06/26/2007	MOTION PICTURE	TRAITOR - TORONTO, MOROCCO, DC FILMING		OVERTURE FILMS LLC, THE JIM HENSON CO.	BEVERLY HILLS	CA	[REDACTED] THE JIM HENSON CO; 1416 N. LA BREA AVE RM B107; HOLLYWOOD, CA 90028		03/05/2008	RECEIVED 1ST DRAFT IN JULY. REVIEWED DRAFT WITH CTD [REDACTED] WHO SAID OKAY WITH MINOR CHANGES. ASKED SSA [REDACTED] FOR INPUT. TELEPHONICALLY AND BY E-MAIL ADVISED [REDACTED] OF FACTUAL DISCREPANCIES. SCRIPT WAS REVISED AND RESUBMITTED WITH REQUEST FOR ASSISTANCE FROM LEGATS IN TORONTO, MOROCCO AND MARSEILLES. ALSO SEEK INFO ON COSTUME, OFFICE VISIT, ADVICE ON JTTF MEETING ROOM SETUP, ACTOR CONSULTATIONS. RECEIVED REQUEST FOR USE OF FBI SEAL ON PROPS, COSTUMES. SENT LETTER AUTHORIZING SEAL 9/6/2007. SHOOTING BEGINS 9/10/2007. SHOOTING WRAPPED DECEMBER 2007.
07/06/2007	MOTION PICTURE	GANGS IN MILITARY			LOS ANGELES	CA	SCREENWRITER REQUESTS INTERVIEW RE GANGS ENTERING THE MILITARY TO LEARN TACTICS AND RECRUIT.		07/17/2007	CID concurs with NPO that the FBI is not discussing the subject of gangs in the military. [REDACTED] was referred to the Department of Defense.
07/09/2007	MOTION PICTURE	MURDERS IN NEW ORLEANS		WARNER BROS	BURBANK	CA			07/10/2007	NO Media Rep SA [REDACTED] concurs in New Orleans FBI meeting with Warner Bros. representatives to assist.
07/09/2007	MOTION PICTURE	MURDERS IN NEW ORLEANS		WARNER BROS	BURBANK	CA	EJP ASKED NS TO COORDINATE WITH NO MEDIA REP SA [REDACTED] NO ALREADY IN MEETINGS.		06/25/2007	SA [REDACTED] NO Media Rep, concurs with assisting [REDACTED] for meetings with FBI New Orleans.
07/17/2007	MOTION PICTURE	DA VINCI CODE - THE SEQUEL		IMAGINE ENTERTAINMENT TELEVISION					07/30/2007	Attached from NO in lieu of EC [REDACTED] On 7/17/07, Producer/Writer [REDACTED] interviewed telephonically Unit Chief [REDACTED] LAB, regarding bombs for his next motion picture.
07/30/2007	MOTION PICTURE - 80-HQ-1077659	"INHUMAN" MOVIE SCRIPT ASSISTANCE/BAU INFO		WRITER, FBI 101 SCREENWRITER'S WORKSHOP ATTENDEE	LOS ANGELES	CA	WRITER ATTENDED JANUARY 2007 FBI OPA WORKSHOP IN LA. HIS SCRIPT INVOLVING AN FBI AGENT WAS GREENLIT. PROJECT IS ABOUT A SERIAL MURDERER IN JAPAN; THE FBI IS BROUGHT IN TO ASSIST BECAUSE JAPAN IS NOT USED TO SERIAL KILLERS. WRITER REQUESTS ASSITANCE FROM		02/13/2012	9/5: CIRG/BAU still reviewing script.
										CLOSED PER THE REQUEST OF [REDACTED] UC.

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08/02/2007	MOTION PICTURE - 80-HQ-1077659	WOLF OF WALL STREET - JORDAN BELFORT	[REDACTED]	FBI - NY; SIKELIA PRODUCTIONS			PROACTIVE - REACHED OUT TO SSA [REDACTED] AND SA [REDACTED] CASE AGENT FOR JORDAN BELFORT, WHO WROTE BOOK "WOLF OF WALL STREET" ABOUT FBI CASE AGAINST HIS BOILER ROOM OPERATION. MARTIN SCORSESE PURCHASED RIGHTS, DICAPRIO PLAYING BELFORT; KYLE CHANDLER IS		08/12/2013 9/2007. IPPAU LEARNED BELFORT ASKED SA [REDACTED] FOR ASSISTANCE AS A TECH ADVISOR FOR THE MOVIE. IPPAU ADVISED [REDACTED] OF PROPER PROCEDURES FOR ASSISTANCE, PREPUB REVIEW, OUTSIDE EMPLOYMENT. SUMMER 2012 MOVIE WENT INTO PRODUCTION; IPPAU REACHED OUT TO NY OPA AND ADVISED PROCEDURE REGARDING CONSULTING AND SCRIPT REVIEW. ARRANGED CONFERENCE CALLS WITH [REDACTED] AND [REDACTED]
08/06/2007	MOTION PICTURE	FBI SCREENPLAY	[REDACTED]	WRITER - FIGHT OR DIE PRODUCTIONS					08/07/2007 On 8/6/07, provided answers to [REDACTED] re: FBI lingo and protocol. He will contact the FBI in the future if he has additional questions with his screenplay. No further action expected at this time. On 8/27/07, provided additional information to [REDACTED] for his script entitled [REDACTED]. He advised he will send a copy of the script in for review. b4 b6
08/07/2007	MOTION PICTURE	[REDACTED] THRILLER/HORROR MOVIE	[REDACTED]	IF FILMS	[REDACTED]	CHICAGO IL			10/20/2008 On 8/22/07 [REDACTED] interviewed SA [REDACTED] in Chicago re: SA protocol to help with the inaccuracies in his script. This project has moved to the selection of the actors/producers. No additional assistance is needed at this time. The filming of the movie will take place in the spring of 2009 in Chicago and Los Angeles.
08/09/2007	MOTION PICTURE - 80-HQ-1077659	SERIAL KILLER RESEARCH FOR MOVIE "HOUSE HUNTING"	PRODUCER [REDACTED] DIRECTOR [REDACTED]				SEEKING 1-HR PHONE INTERVIEWS TO DEVELOP CHARACTERS.		02/13/2012 9/5: CIRG/BAU still evaluating request.
08/09/2007	MOTION PICTURE	GANG RESEARCH FOR MOVIE SET IN HOUSTON	[REDACTED]	LATINWOOD FILMS					09/18/2007 [REDACTED] UIC. [REDACTED] was authorized to film outside of the Houston FBI Division. Her shoot will take place the week of November 17 - 25, 2007. No additional assistance will be provided for this project.
08/15/2007	MOTION PICTURE - 80-HQ-1077659	SPANISH MOVIE	[REDACTED]	LATIN WOOD FILM			PLEASE TRANSLATE AND SUMMARIZE A MOVIE SCRIPT WHICH WAS SENT INTO THE OFFICE IN SPANISH. THE MOVIE, SET IN A HOUSTON SUBURB, FEATURES THREE FBI AGENTS AS MAIN CHARACTERS, AND IS ENTITLED "INVASION SANGRIENTE DE LA ESCONDIDA". IT DEALS WITH A GANG WHICH		08/20/2007 An English translation, summary, and analysis of this Spanish script and its portrayal of the FBI was completed and provided to the PAS working with the production company on August 16, 2007.

08/30/2007	MOTION PICTURE - 80-HQ-1077659	SCREENPLAY ABOUT KIDNAPPING		WRITER		JONESBORO GA	SCREENPLAY [REDACTED] IS ABOUT AN 11-YEAR-OLD CHILD WHO IS KIDNAPPED. WRITER SEEKS INFO ABOUT FBI PROCEDURES, PROTOCOL, JURISDICTION, INTEGRATION OF PRIVATE DETECTIVE'S WORK AND CAPTURE OF THE KIDNAPPER.		09/11/2007	On 9/11/07 [REDACTED] interviewed SSA [REDACTED] CID, regarding kidnapping investigative protocol. His screenplay is not necessarily about the FBI, but he had some general questions. No additional assistance is needed at this time. If he requires additional assistance, he will contact IPPAU.
09/07/2007	MOTION PICTURE - 80-HQ-1077659	"PENNHURST PROJECT" DOCUMENTARY		RADIOAKTIVE FILM / STEEL EYE FILMS		NEW YORK NY	REQUESTS RIGHTS TO PHOTOGRAPHIC EVIDENCE IN CIVIL ACTION HALDERMAN V. PENNHURST STATE SCHOOL AND HOSPITAL		09/28/2007	REFERRED [REDACTED] TO ARCHIVES FOR INFORMATION REGARDING THE PENNHURST CASE. THIS PROJECT CAN BE CLOSED.
09/20/2007	MOTION PICTURE - 80-HQ-1077659	NAGASAKI DEADLINE		STEVIE PRODUCTIONS		LOS ANGELES CA	[REDACTED] IS RE-WRITING THE SCRIPT AS OF 12/11/08 AND [REDACTED] HAS SIGNED ON TO DIRECT THE MOVIE AS OF 12/11/08.		02/23/2012	This project is being put on hold. [REDACTED] lost the director attached to the project during the writer's strike. She is currently trying to revive the project and will contact IPPAU when she needs assistance. This project is being re-opened on 12/11/08 at the request of the producer. Project is being closed - waiting on producers/directors to advise on progress of movie.
10/03/2007	MOTION PICTURE - 80-HQ-1077659	WHITE JAZZ (MOVIE)		WESTERN COSTUME		N. HOLLYWOOD CA	SEEKING TO LEARN WHAT CLOTHES FBI AGENTS WORE IN THE 1950S. MOVIE STARS GEORGE CLOONEY. DIRECTOR [REDACTED] WRITTEN BY [REDACTED] COSTUMER SEEKING PHOTOS OF AGENTS IN 1950S FOR FOR MOTION PICTURE		10/04/2007	[REDACTED] retrieved old copy of the Investigator. I blacked out all employee names and sent the copy to [REDACTED]
10/03/2007	MOTION PICTURE - 80-HQ-1077659	HIGHER FORM OF LEARNING		FREEDOM FILM INC		VANCOUVER BC CANADA	ACTORS SEEK MEETING WITH AGENTS IN SEATTLE OR BELLINGHAM TO TRAIN FOR THEIR ROLES. ALSO SEEK INFORMATION ON FBI WEAPON MODELS FOR PROPS ON MOVIE CALLED "HIGHER FORM OF LEARNING" STARRING STEVEN SEAGAL AND HOLLY DIGNARD.		10/04/2007	I REVIEWED THE SCRIPT AND FOUND THE FBI PORTRAYED UNFAVORABLY IN THE TREATMENT. AFTER CONSULTING WITH [REDACTED] THE MEDIA REP. IN SEATTLE WE DECIDED THAT IT MAY BE GOOD PR TO GO AHEAD AND HAVE THE ACTRESS IN THE OFFICE. THE FIELD OFFICE HAD A RANGE DAY ALREADY PLANNED. THE VISIT WENT WELL BY THE FIELD OFFICE ACCOUNTS AND THE ACTRESS INDICATED THAT SHE WILL TRY TO MAKE HER PORTRAYAL OF A FEMALE FBI AGENT MORE ACCURATE.
10/05/2007	MOTION PICTURE - 80-HQ-1077659	THE EGG FACTORY		ARDMORE EGG COMPANY LTD			PLEASE ACKNOWLEDGE; DETERMINE WHAT ASSISTANCE WE CAN OFFER.		04/29/2008	

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10/22/2007	MOTION PICTURE - 80-HQ-1077659	INTERVIEW REQUEST			BROOKLYN NY		11/01/2007: On 10/24/07 [REDACTED] conducted background interviews with SA [REDACTED] NY FBI, and on 10/29/07 SA [REDACTED] Denver, FBI, on Columbian traveling jewelry thieves for a script she is currently writing. She will recontact IPPAU if she needs additional assistance. She will keep IPPAU updated on the status of the project.
10/30/2007	MOTION PICTURE - 80-HQ-1077659	PROTOCOL QUESTIONS FOR MOVIE "DEAL WITH THE DEVIL"	LIONSGATE				02/13/2012 CLOSED PER THE REQUEST OF [REDACTED] UC.
11/02/2007	MOTION PICTURE - 80-HQ-1077659	X-FILES MOVIE SEQUEL - SWAT COSTUME	WESTERN COSTUME		NORTH HOLLYWOOD CA	SEEKING INFORMATION ABOUT SWAT UNIFORM IN RICHMOND VA AND CHICAGO IL	11/02/2007 IPPAU contacted Richmond Media Rep and Chicago Media Rep who advised that SWAT uniforms are the green flight suits. IPPAU then e-mailed [REDACTED] and advised her of the color. No additional information is required at this time, this project can be closed. b6
11/15/2007	MOTION PICTURE - 80-HQ-1077659	QUESTIONS, ASSISTANCE WITH "DONE ONE" MOTION PICTURE, AKA "X-FILES MOVIE"	THE CRYING BOX PRODUCTIONS, LTD		NORTH VANCOUVER, B.C., CANADA	BY E-MAIL DATED 11/6/07, REQUESTS ASSISTANCE WITH PROPS, CLOTHING, EQUIPMENT FOR NEW MOVIE BY CHRIS CARTER BASED ON "THE X-FILES." ADDITIONAL REQUESTS WILL FOLLOW, INCLUDING USE OF FBI SEAL. DETERMINE HOW TO ASSIST, OBTAIN RELAVANT PORTIONS OF SCRIPT RE	03/31/2008 ON-GOING PROJECT. PLEASE CHANGE DUE DATE TO 04/30/2008. FILMING HAS BEEN COMPLETED AS OF THIS DATE. NO FURTHER REQUESTS HAVE BEEN SUBMITTED BY REQUESTOR. THIS PROJECT CAN BE CLOSED IN THE FILES OF THIS OFFICE.
11/24/2007	MOTION PICTURE - 80-HQ-1077659	ASSISTANCE TO MOTION PICTURE "THE FAST AND THE FURIOUS"	UNIVERSAL STUDIOS		UNIVERSAL CITY CA		01/03/2008 Sent letter dated 12/28/07, authorizing use of seal in forthcoming movie "Fast and Furious 4." She will contact IPPAU if she needs any additional assistance with production, set design, etc. The movie opens June 5, 2009.
12/17/2007	MOTION PICTURE - 80-HQ-1077659	THE FIFTH MAFIA	PHILM ENTERTAINMENT			PREVIOUSLY SUBMITTED SCRIPT FOR REVIEW AND COMMENT. THIS REQUEST PERTAINS TO WARDROBE AND SET DECORATION ISSUES.	01/01/2009
12/28/2007	MOTION PICTURE - 80-HQ-1077659	QUESTIONS TO ASSIST SPEC MOVIE SCRIPT	SCREENWRITER		EL CERRITO CA	SEEKING INFO ON WOMAN WHO MURDERED HER HUSBAND AND CROSSED STATE LINES	04/08/2008 Provided responses to FBI procedural questions to the satisfaction of [REDACTED]

01/03/2008	MOTION PICTURE - 80-HQ-1077659	VICAP PROGRAM		DCP PRODUCTIONS INC.		MONTREAL, QC	CANADA	IS INTERESTED IN OBTAINING APPROVAL TO FEATURE THE FBI'S VICAP PROGRAM IN A PSYCHOLOGICAL THRILLER ENTITLED THE FACTORY, STARRING JOHN CUSAK. IT IS BEING PRODUCED BY SILVER PICTURES AND DISTRIBUTED BY WARNER BROTHERS	
01/28/2008	MOTION PICTURE - 80-HQ-1077659	INTERNET PREDATORS		RAPE TREATMENT CENTER			CA	REQUESTING ASSISTANCE FROM SA [REDACTED] ON A SCREENPLAY THAT ACTOR DAVID SCHWIMMER IS DEVELOPING ABOUT INTERNET PREDATORS	02/07/2008 SF approved and LAFO had no objection to SA [REDACTED] travelling to meet with David Schwimmer about a script he is writing on online predators. SA [REDACTED] has extensive experience in cyber crime investigations.
01/31/2008	MOTION PICTURE - 80-HQ-1077659	SWAT TEAM VIDEO - MAX PAYNE MOVIE		FOX TOR PRODUCTIONS				IS REQUESTING SWAT TRAINING VIDEO FOR CHARACTER DEVELOPMENT PURPOSES. MAX PAYNE IS A MOVIE IN PRE-PRODUCTION AND IS STARRING MARK WAHLBERG. THERE ARE NO FBI CHARACTERS IN THE FILM.	02/21/2008 Provided [REDACTED] with an HRT training video sampler for research purposes. He was looking for equipment ideas as well as how the actors would carry guns, etc.
02/06/2008	MOTION PICTURE - 80-HQ-1077659	TWELVE ROUNDS		WWE FILMS PRODUCTION		NEW ORLEANS	LA	LOOKING FOR TECHNICAL ASSISTANCE ON FBI PROCEDURE.	04/30/2008 CHANGE DUE DATE TO 4/30/08 THIS REQUEST WAS REFERRED TO THE NEW ORLEANS MEDIA REPRESENTATIVE, SA [REDACTED] WHO PROVIDED MINIMAL TECHNICAL ASSISTANCE RELATING TO FBI PROCEDURE. THIS REQUEST CAN BE CLOSED IN THE FILES OF THIS OFFICE.
03/28/2008	MOTION PICTURE - 80-HQ-1077659	CRIMES ON INDIAN RESERVATIONS		FOR LIONS GATE FILMS		HOLLYWOOD	CA	WRITING A SCRIPT FOR LIONS GATE RELATIVE TO A ROBBERY OF A CASINO ON AN INDIAN RESERVATION.	04/01/2008 CID and SLC approved SA [REDACTED] participation in a telephonic interview about Indian Country violations.
04/10/2008	MOTION PICTURE - 80-HQ-1077659	FBI PROCEDURE						IS LOOKING FOR ANSWERS TO QUESTIONS ON FBI PROCEDURE FOR A SCREENPLAY SHE IS WRITING THAT INVOLVES THE FBI BRINGING DOWN A RING OF CRIMINALS USING TECHNOLOGY TO FRAME INNOCENT PEOPLE.	04/15/2008 Phoned [REDACTED] and advised her on how FBI works with private citizens; both in terms of how we encourage "tips" and sometimes cultivate informants. [REDACTED] thanked me for help and advised she was going to a big "pitch" meeting in June. She indicated she would call me back for additional help later this year if the script gets "green lit." For now, this project can be closed as no further assistance will be required unless the pitch is accepted.

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04/15/2008	MOTION PICTURE - 80-HQ-1077659	PROCEDURAL QUESTIONS		RAINFOREST FILMS		WOULD LIKE ANSWERS TO A COUPLE FBI PROCEDURAL QUESTIONS.		04/25/2008	[REDACTED] REQUESTED ANSWERS TO QUESTIONS SHE PROVIDED PERTAINING TO FINDING FORENSIC EVIDENCE COLLECTION AND HOW THE FBI WOULD GET INVOLVED IN A MURDER INVESTIGATION. THIS REQUEST WAS COORDINATED WITH SSA [REDACTED] NPO, WHO WAS ABLE TO ANSWER HER QUESTIONS. THIS PROJECT CAN BE CLOSED IN THE FILES OF THIS OFFICE.
04/22/2008	MOTION PICTURE - 80-HQ-1077659	[REDACTED] SCREENPLAY ADAPTATION		SCREENWRITER				05/05/2008	4/28/2008 [REDACTED] and screenwriters [REDACTED] and [REDACTED] conducted a phone interview with SA [REDACTED] FBI Philadelphia, regarding art theft. The feature film will be based on the book [REDACTED] [REDACTED] advised he will contact IPPAU if he needs additional assistance with the script, etc.
05/07/2008	MOTION PICTURE - 80-HQ-1077659	TERRORISM DOCUMENTARY		ASPIRING ARTIST PRODUCTIONS		SEEKING BROLL OF FORT DIX TERROR, SEARS TOWER TERROR,		05/19/2008	Declined [REDACTED] request because: 1) No distributor for TV documentary. 2) Liberty7 case still pending (he asks for b-roll aired by media). Much more information of program needed but not requested from [REDACTED] because his company does not have an outlet presently for airing.
05/16/2008	MOTION PICTURE - 80-HQ-1077659	JEWEL THEFT INTERVIEWS SA [REDACTED] FOR PINK PANTHER FEATURETTE		LIGHT SOURCE & IMAGERY [REDACTED]	SHERMAN OAKS	CA REQUESTS INTERVIEW WITH SA [REDACTED] IN MIAMI REGARDING JEWEL THEFT FOR SPECIAL FEATURE TO GO ON "MAKING OF" DVD WITH RE-RELEASE OF 1963 PINK PANTHER.		05/19/2008	Both Miami and New York Divisions agree to assist [REDACTED] with interviews with SAs familiar with jewel and diamond thefts. SA [REDACTED] in Miami and SA [REDACTED] in New York.
06/02/2008	MOTION PICTURE - 80-HQ-1077659	ILLEGAL ACTIVITIES				WRITING A MOVIE AND HAS SOME BASIC QUESTIONS		06/03/2008	His movie scenario did not have a federal nexus. He was referred to the IRS and the local police. No additional assistance is necessary unless he can establish where the origin of the money and a possible federal nexus.
06/11/2008	MOTION PICTURE - 80-HQ-1077659	JOAQUIN "JACK" GARCIA - FORMER UNDERCOVER FBI SA		DOUBLE FEATURES FILM		CA PARAMOUNT STUDIOS BOUGHT THE RIGHTS TO JACK GARCIA'S BOOK ABOUT HIS UNDERCOVER CAREER WITH THE FBI WITH PLANS TO WRITE A SCREENPLAY. THEY ARE INTERESTED IN INTERVIEWING [REDACTED] AND [REDACTED]		10/01/2008	On hold until RMD finishes review of book to ensure [REDACTED] removed all objectionable material.

11/19/2008	MOTION PICTURE - 80-HQ-1077659	NOVEL AND FILM - "LET THE RIGHT ONE IN"					REQUEST ANSWERS TO QUESTIONS REGARDING FBI PROCEDURES FOR A VERY IMPORTANT CHARACTER; INTEND TO TELL THE STORY FROM A VERY REALISTIC POINT OF VIEW; DUE FOR PRODUCTION EARLY NEXT YEAR.		12/24/2008	Conducted a background interview with SA [REDACTED] on 11/19/08. [REDACTED] also visited the LA Division and met with several agents. He will contact the IPPAU if he needs any further assistance.
03/10/2009	MOTION PICTURE - 80-HQ-1077659	JTTF COSTUME	WESTERN COSTUME			CA	QUESTION REGARDING WHAT A TERRORISM AGENT WOULD WEAR.		05/01/2009	Advised [REDACTED] that she needs to have the production send a script with more details, ie, what is the person doing, where are they, what are the circumstances, before we can give accurate guidance. [REDACTED] wrote back to say that they no longer need assistance.
04/23/2009	MOTION PICTURE - 80-HQ-1077659	A LOOK INTO THE FUTURE OF THE US/A WAR BETWEEN GOOD AND EVIL					REQUEST TO INTERVIEW AGENT [REDACTED] OF THE SAN ANTONIO FBI OFFICE REGARDING A MOVIE.		05/15/2009	THIS REQUEST WAS COORDINATED WITH THE SAN ANTONIO MEDIA REPRESENTATIVE, WHO AGREED TO PROVIDE REQUESTED ASSISTANCE. b6
05/15/2009	MOTION PICTURE - 80-HQ-1077659	HOW DO YOU KNOW? STREET FILMING AT HQ	COLUMBIA PICTURES				REQUEST PERMISSION TO FILM WALK-BY/STREET SCENE ON 10TH AND PENN ON OR ABOUT JUNE 16-JUNE 17.		06/18/2009	Assisted with securing block around JEH during filming.
05/26/2009	MOTION PICTURE - 80-HQ-1077659	MOVIES - "HOW DO YOU KNOW"	COLUMBIA PICTURES				REQUEST TO TAKE A COUPLE OF STILL PICTURES OF GOVERNMENT CUBICLES IN THE LEGAL DEPARTMENT FOR AUTHENTICITY AS REGARDING THE LOOKS OF THE INDIVIDUAL CUBICLES; WILL BE USES ONLY FOR THE ART DEPARTMENT AND SETTING UP THE SET.		05/26/2009	An OGC offsite agreed to allow [REDACTED] to take photos of workstations. Photos will be used to estabale the look of a federal lawyer's workspace.
05/29/2009	MOTION PICTURE - 80-HQ-1077659	USE OF IDENTIFICATION FROM FBI.GOV	MATAFILE	[REDACTED]	LOS ANGELES	CA	REQUEST PERMISSION TO USE THE ATTACHED IDENTIFICATION ORDERS FROM FBI.GOV; WILL BE USED AT A MICROSITE OF LATIMES.COM PROMOTING THE UPCOMING MOVIE "PUBLIC ENEMIES" ABOUT JOHN DILLINGER.		05/30/2009	Advised requestor that the Top 10 Fugitive Posters are in the public domain, but that the FBI Seal, Badge and likeness could not be used for promotional purposes. This project can be closed - no further assistance is required.

07/16/2009	MOTION PICTURE - 80-HQ-1077659	NAME CHECK	[REDACTED]	SCRIPT CLEARANCE REPORTS	[REDACTED]	REQUEST NAME CHECKS FOR MASON REESE, AGENT FLEMING, AGENT DANIELS, DETECTIVE ROSS, RONALD PICKER, HARRIS GREEN MAX WALSH AND TOM TOMASHEVSKY. REQUEST NAME CHECKS FOR AGENT MASSEY, AGENT HAYES, AGENT O'NEIL AND AGENT JACK MURRAY.	[REDACTED]	07/16/2009 COMPLETED NAME CHECKS AND EMAILED TO REQUESTOR
07/20/2009	MOTION PICTURE - 80-HQ-1077659	BEHERMOTH	[REDACTED]	[REDACTED]	[REDACTED]	[REDACTED]	[REDACTED]	07/21/2009 EMAILED RESULTS OF NAME CHECKS TO THE REQUESTOR
07/23/2009	MOTION PICTURE - 80-HQ-1077659	THE STRANGER	[REDACTED]	INTRUDER FILMS INC.	[REDACTED]	BURN\BY [REDACTED] BC REQUEST TO USE THE FBI LOGO	[REDACTED]	08/05/2009 REQUESTOR ASKED PERMISSION TO USE THE FBI LOGO IN THE UPCOMING FEATURE FILM, "THE INTRUDER". A LETTER GRANTING PERMISSION TO USE THE FBI LOGO WAS PROVIDED TO REQUESTOR. b6 THIS REQUEST IS CLOSED IN THE FILES OF THIS OFFICE.
07/30/2009	MOTION PICTURE - 80-HQ-1077659	THE TOWN	[REDACTED]	CHARLESTOWN PRODUCTIONS, LLC	[REDACTED]	REQUEST TO USE CURRENT AND PAST ISSUES OF LAW ENFORCEMENT BULLETINS AROUND THE BOSTON FIELD OFFICE AS DECORATION FOR THE BEN AFFLECK UPCOMING FILM.	[REDACTED]	08/27/2009 8/7/09 Consulted with IPPAU co-workers re request and permission to provide movie staff with copies of FBI's Law Enforcement Bulletins (LEB's). 8/7/09 Sent e-mail to requester re status of request. 8/12/09 Requested copies of LEB's from [REDACTED] [REDACTED] 8/21/09 Second request to [REDACTED] at Quantico. 8/27/09 Closed request. Sent copies of LEB to requester for use in "The Town"
08/04/2009	MOTION PICTURE - 80-HQ-1077659	UNTITLED JLB PROJECT	[REDACTED]	COLUMBIA PICTURES INDUSTRIES, INC.	[REDACTED]	PHILADELPHIA REQUEST SOME CAREER FAIR BROCHURES, POSTERS, KNICK-KNACKS, ETC. AS SET DRESSING FOR THE MBA JOB FAIR IN THE UNIVERSITY CAMPUS SCENCE FOR A PRODUCTION ON THE MOTION PICTURE KNOW "UNTITLED JLB PROJECT"	[REDACTED]	09/07/2009 Contacted HRD and inquired if there were recruitment materials. HRD supplied a few knickknacks, and IPPAU forwarded them to the producers, with artwork for posters, and the producers promised to return the materials in September after shoot in Philadelphia wrapped. Received the box of materials returned on 9/7/2009. This project can be closed.
08/19/2009	MOTION PICTURE - 80-HQ-1077659	NAME CHECK	[REDACTED]	[REDACTED]	[REDACTED]	REQUEST NAME CHECK FOR "AGENT MACEWAN."	[REDACTED]	08/19/2009 COMPLETED ONE (1) NAME CHECK

08/21/2009	MOTION PICTURE - 80-HQ- 1077659	CAPTAIN RICHARD PHILLIPS		CREATIVE ARTISTS AGENCY		LOS ANGELES	CA	REQUESTED ANSWERS REGARDING CAPTAIN RICHARD PHILLIPS AND THE PIRATE ATTACK ON THE "MAERSK ALABAMA."		09/25/2009	8/26/09 Ack. Request via e-mail. Researched status of FBI investigation out of New York FO. 9/25/09 Closed request as FBI investigation still pending. Note: Requester responded on 9/25/09 re re- submitting request when investigation and legal proceedings over. 10/7/09 Told requester to re-submit when all proceedings closed
08/21/2009	MOTION PICTURE - 80-HQ- 1077659	ASSISTANCE REQUEST		WARNER BROS				REQUEST ASSISTANCE ON PROTOCOL AND PROCEDURE TO TIGHTEN UP ACTION SCENES/CASES AND HELP GIVE AN ADDED EDGE REGARDING A SCRIPT INVOLVING AN FBI INVESTIGATION INTO A COUNTERTERRORIST CASE.		05/07/2012	She interviewed SSA [REDACTED] on 8/26/09 for background purposes for her script. As of this writing, she does not need any additional FBI assistance until, or if, she sells her movie and it's in production. She interviewed SSA [REDACTED] and two other Counterintelligence agents for background purposes for her script. She also forwarded a revised copy of her script for review and comments.
08/26/2009	MOTION PICTURE - 80-HQ- 1077659	REQUEST FOR ASSISTANCE WITH FILM		RUNNING LEGEND FILM LTD				REQUEST ASSISTANCE WITH A FILM.		08/28/2009	Provided written response to questions for fictional script about a UK man who is exiled to the US, comews to the attention of the FBI, and then FBI works with New Scotland Yard to capture him.
09/15/2009	MOTION PICTURE - 80-HQ- 1077659	INTERNET WAGERING		KURTIS PRODUCTIONS				REQUEST FBI'S ASSISTANCE ON A SHOW ABOUT ILLEGAL GAMBLING WITH A FOCUS ON INTERNET WAGERING SITES.		09/29/2009	THIS REQUEST WAS DEFERRED TO THE CHICAGO FIELD OFFICE MEDIA REPRESENTATIVE, WHO CONDUCTED AN ON-CAMERA INTERVIEW WITH [REDACTED] THIS PROJECT IS CLOSED IN THE FILES OF THIS OFFICE.
09/15/2009	MOTION PICTURE - 80-HQ- 1077659	ORGANIZED CRIME		KURTIS PRODUCTIONS		CHICAGO	IL	REQUEST TO SPEAK WITH THE FBI REGARDING A FILM THAT HE IS THINKING OF DOING ON ORGANIZED CRIME		04/10/2010	Advised requestor by phone same day as received e-mail that the open-ended request would not be considred. Recommended she identify one or more specific cases with specific questions for IPPAU to take to CID for approval. Closed in April 2010 for non- reponsiveness to request for more info.
09/15/2009	MOTION PICTURE - 80-HQ- 1077659	NAME CHECK		COLUMBIA PICTURES				REQUEST CHECK LAST NAME "NORRIS."		09/15/2009	CHECKED NAME AS REQUESTED.
09/15/2009	MOTION PICTURE - 80-HQ- 1077659	NAME CHECK		WARNER BROS		BURBANK	CA	REQUEST FOUR (4) NAME CHECKS: QUINN, O'HARA, QUIRK AND CONWAY.		09/15/2009	CHECKED NAMES AS REQUESTED.
09/15/2009	MOTION PICTURE - 80-HQ- 1077659	NAME CHECK		WARNER BROS PICTURES		BURBANK	CA	REQUEST NAME CHECKS: AGENT HANSON, AGENT CONLON, AGENT QUINLAN.		09/15/2009	COMPLETED THREE (3) NAME CHECKS AS REQUESTED.

10/01/2009	MOTION PICTURE - 80-HQ-1077659	CLEAN OUT		MINDS EYE ENTERTAINMENT		WINNIPEG MANITOBA	REQUEST PERMISSION TO USE THE FBI LOGO ON IDENTIFICATION, JACKETS AND IN A BRIEFING ROOM.	01/06/2010	10/5/2009, release letter for use of the FBI's seal, logo and insignia in the forthcoming motion picture "Clean Out." Script review and questions from the props coordinator were provided. No additional assistance is required at this time.
10/01/2009	MOTION PICTURE - 80-HQ-1077659	SCREENPLAY QUESTIONS		LITTLE RICKY PRODUCTIONS, INC.			REQUEST ANSWERS TO QUESTIONS FOR A SCREENPLAY HE IS WRITING.	10/05/2009	HANDLED BY
10/14/2009	MOTION PICTURE - 80-HQ-1077659	BANK ROBBERY FOOTAGE FOR FEATURE FILM "THE TOWN"		WARNER BROS.			REQUEST 3 SHORT CLIPS OF SEPARATE BANK ROBBERIES CAPTURED ON SURVEILLANCE VIDEO FOR WARNER BROS FILM "THE TOWN."	12/04/2009	10/14/09 Discussed request with FBI MM Meda Rep. She provided requester with BR surveillance video. 10/22/09 CID sent e-mail to FBI FO re surveillance footage request. UC 10/29/09 Discussed status of request with Production Assistant. 11/6/09 Updated Production Assistant re WFO footage being reviewed for use in film. 12/4/09 WFO surveillance footage deemed not applicable to film scenario. Advised Warner Bros. Production Assistant. 12/4/2009 Request closed.
10/16/2009	MOTION PICTURE - 80-HQ-1077659			INDEPENDENTS WORKING ON SPEC FILM			PER PASSED OFF CRYPTIC MESSAGE ABOUT SA INTERVIEW FOR A SCREENPLAY. PLEASE CALL SA GET MORE INFO, AND REIGN IN PROJECT.		Spoke to SA Fri Oct.16 at 10am. He provided narrative about writer who is basing a spec Outline/Script on current DIA Agent book Conf call took place 3-4pm 10/28/09 and Basic info about FBI role was provided. Four Questions were tabled....Pager info; clues that tip off spies; recruited or proactive; predicated info. 2nd Conf call set for 11/16-17.
10/22/2009	MOTION PICTURE - 80-HQ-1077659	APPEARANCE RELEASE LETTER		KURTIS PRODUCTIONS		CHICAGO IL	NYO PUBLIC AFFAIRS OFFICE REQUEST A RELEASE LETTER FOR KURTIS PRODUCTIONS FOR AN INTERVIEW COMPLETED ON 10/13 WITH SA FINANCIAL ANALYST	10/26/2009	A RELEASE LETTER WAS PREPARED AND SENT GRANTING PERMISSION FOR KURTIS PRODUCTIONS TO USE VIDEO FOOTAGE OF INTERVIEWS COMPLETED ON 10/13 WITH SA FINANCIAL ANALYST IN THE TELEVISION DOCUMENTARY SERIES "AMERICAN GREED." THIS PROJECT IS CLOSED IN THE FILES OF THIS OFFICE.

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10/28/2009	MOTION PICTURE - 80-HQ-1077659	TRUST	[REDACTED]	TRUST PRODUCTIONS	[REDACTED]	ANN ARBOR MI	REQUEST ASSISTANCE WITH TAPING IN MICHIGAN FOR A SCREENPLAY	[REDACTED]	05/25/2010	Background interviews were conducted with SA [REDACTED] San Francisco FBI. Script review was conducted in October 2009. Portions of the movie was filmed in Ann Arbor, Michigan November 5 - Dec 16th. The Director, producer and set decorator visited the FBI Detroit office on Nov 9, 2009, for a tour. The purpose of the tour was to help authenticate the FBI's environment for the movie. Attempted to arrange an interview with an SA out of SF to address the FBI's Innocent Images Initiative. The agent transferred to HQ. The interview was tentatively set for 3/5/10 at FBIHQ but had to be postponed. On 2/23/2010, producer [REDACTED] visited FBI SF and filmed their cyber squad and conducted a couple of interviews which will be used for the DVD. As of 5/25/10 [REDACTED] has not reached out to IPPAU to reschedule the interview for CyD Innocent Images Taskforce.
11/12/2009	MOTION PICTURE - 80-HQ-1077659	FEATURE FILM INQUIRY	[REDACTED]				REQUEST INFORMATION ON PROCEDURES IN EXISTENCE FOR PORTRAYING A FICTIONAL FBI CHARACTER IN A FEATURED FILM.		05/06/2010	11/15/09 Sent e-mail ack to requester. 3/19/10 Requested additional information and working script for review prior to any further assistance is offered. 3/19/10 Request is pending until response is received from [REDACTED]
11/17/2009	MOTION PICTURE - 80-HQ-1077659	QUESTIONS/ANSWERS FOR UPCOMING MOVIE		BRITISH AMERICAN/BERNARD CONNERS	[REDACTED]	LATHAM NY	REQUEST ANSWERS TO QUESTIONS FOR AN UPCOMING MOVIES; MOST OF THE QUESTIONS ARE ON TECHNICAL/LAB THINGS. REQUEST TO VERIFY EMPLOYMENT OF [REDACTED] FOR A DOCUMENTARY ON POLYGRAPHS. REQUEST ASSISTANCE WITH COLLECTION INFORMATION FOR A SCREENPLAY THAT TAKES PLACE IN NEW ORLEANS, PRE KATRINA.			05/06/2010 Closed request due to non-response re script.
11/30/2009	MOTION PICTURE - 80-HQ-1077659	POLYGRAPHER - [REDACTED]							12/01/2009	Spoke to SECD who declined to assist.
12/16/2009	MOTION PICTURE - 80-HQ-1077659	SCREENPLAY RESEARCH BASED IN NEW ORLEANS							12/23/2009	THIS REQUEST WAS COORDINATED WITH UC [REDACTED] CID, DRUGS AND GANG UNIT, WHO RELATED THAT THERE WAS NO INFORMATION CURRENTLY COLLECTED THAT REFLECTED MIDDLE EASTERN GANGS SUPPLYING DRUGS TO NEW ORLEANS.
										THIS REQUEST IS CLOSED IN THE FILES OF THIS OFFICE.

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01/08/2010	MOTION PICTURE - 80-HQ-1077659		FERGUS, LTD.		REQUEST TO TALK WITH SOMEONE ABOUT THE		03/18/2010	conducted a background interview with SA FBI Miami, on 2/2/10. He is going to reach out to us if he has any additional questions while he writes his screenplay.
01/08/2010	MOTION PICTURE - 80-HQ-1077659	DR. ROBERT STOKES CASE	KURTIS PRODUCTIONS		REQUEST TO SPEAK WITH SA FROM THE GRAND RAPIDS FO REGARDING THE DR. ROBERT STOKES CASE ON 1/9/2010.		01/14/2010	THIS REQUEST FOR AN INTERVIEW OF SA GRAND RAPIDS RA, WAS FORWARDED TO SA MEDIA REPRESENTATIVE, DETROIT FO. ON 01/14/2010, SA SENT AN EMAIL TO REQUESTOR IN WHICH HE RELATED THAT THE USAO DECLINED TO PARTICIPATE AT THIS TIME DUE TO THE FACT THE CASE HAS NOT BEEN FULLY ADJUDICATED.
01/14/2010	MOTION PICTURE - 80-HQ-1077659	"GLASS MAN" MOTION PICTURE	CASPIAN TREDWELL-OWEN DIRECTOR		PROVIDE SCRIPT ASSISTANCE, BACKGROUND INTERVIEWS, ETC		05/03/2010	THIS PROJECT IS CLOSED IN THE FILES OF THIS OFFICE 1/26/10, script review and provided script to FBI Minneapolis. On 3/17/10, director and producer visited and toured FBI Minneapolis. Portions of the movie is currently being filmed around Minneapolis. SA Mpls, answered numerous technical questions from the director and producer while they filmed in Mpls in April. On 4/5/10, a release letter was forwarded to authorizing use of the seal, name, initials, etc in their forthcoming movie, Statue of David.
01/21/2010	MOTION PICTURE - 80-HQ-1077659	WARSCHAK'S BERKELEY PREMIUM NEUTRACEUTICAL CASE	BEE HOLDER PRODUCTIONS		CINCINATTI AND PHILADELPHIA MEDIA REPS CONTACTED ME TO ADVISE THEY HAD BEEN CONTACTED BY FOR AN INTERVIEW WITH CINCINNATI CASE AGENT NOW IN PHILADELPHIA.			IPPAU contacted producer and advised of our policy for new requests, reminding him to send treatment, etc. phoned back to advise his writer had submitted the treatment and he'd be back in touch with questions after it had been green lit.
02/23/2010	MOTION PICTURE - 80-HQ-1077659	SCREENPLAY RE: NEW AGENT TRAINING; AUTHOR SEEKING AUTHNENTICITY		NEW YORK NY	AUTHOR REQUESTS TO INTERVIEW SOMEONE AT NATU AT QUANTICO FOR A SCREENPLAY.		08/13/2010	Conducted research re OPR policy and procedures, Shooting Incident Review Group (SIRG) and contacted SSA re New Agents Training. 8/13/10 Closed. Provided with information re policy and procedures observed by OPR and the SIRG. Referred questions re Quantico to SSA
03/03/2010	MOTION PICTURE - 80-HQ-1077659	THE LEDGE	THE LEDGE PRODUCTIONS	BATON ROUGE LA	REQUEST TO CONSULT WITH FBI NEW ORLEANS REGARDING HOSTAGE SITUATIONS AND SUICIDE JUMPERS FOR A MOTION PICTURE.		03/19/2010	advised writer that the script details indicate the matter would be police, not FBI. Advised NO media rep and no further assistance is required.

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03/09/2010	MOTION PICTURE - 80-HQ-1077659	HIJACKING OF INDIAN AIRPLANE 1999		SCIENCE MAGAZINE			REQUESTS TO TALK TO THE FBI INVESTIGATORS ABOUT THE HIJACKING OF THE INDIAN AIRPLANE IN 1999 FOR AN UPCOMING MAGAZINE ARTICLE.	08/26/2010	[REDACTED] PURSUING OTHER STORIES RIGHT NOW.... MAY COME BACK TO THIS IN THE FUTURE.
03/22/2010	MOTION PICTURE - 80-HQ-1077659	SEEKING INTERVIEW ON 3/25					REQUEST TO INTERVIEW SOMEONE ON 3/25 REGARDING HOW LANGUAGE BARRIERS IMPEDE ORGANIZED CRIME INVESTIGATIONS.	04/16/2010	Joint phone interview on 4/16 w/ SC [REDACTED] (Organized Crime) and SC [REDACTED] (Language Services).
03/26/2010	MOTION PICTURE - 80-HQ-1077659	QUESTIONS REGARDING AUTHENTIC PORTRAYAL OF SCREENPLAY CHARACTER AS FBI AGENT		IRONIC PRODUCTIONS	[REDACTED]	LOS ANGELES	CA REQUEST ANSWERS TO QUESTIONS TO AUTHENTICATE THE PORTRAYAL OF A SCREENPLAY CHARACTER AS AN FBI AGENT.	03/26/2010	CLOSED BY [REDACTED] EMAILED ANSWER TO QUESTION.
04/19/2010	MOTION PICTURE - 80-HQ-1077659	USE OF FBI SEAL CONNECTION WITH A PRESS RELEASE		ECONOMIC CRISIS FILM			WISHES PERMISSION TO USE FBI SEAL IN MOVIE ABOUT FINANCIAL CRIME IN CONNECTION WITH MENTION OF FBI FINANCIAL CRIME REPORT	05/13/2010	Checked with OGC and we declined permission.
04/19/2010	MOTION PICTURE - 80-HQ-1077659	GENERAL QUESTIONS FOR MOVIE SCRIPT RESEARCH		DEVIL'S TEARDROP - LIFETIME			SEEKING ASSISTANCE WITH FIELD OFFICE LAYOUT, CHAIN OF COMMAND, BOMB SQUAD PROTOCOL, FOR A MOVIE SCRIPT.	05/13/2010	Provided information about titles (SA, SSA, ASAC, ADIC, SAC, etc) , description of FBI Office space, links to FBI.gov website on Bomb Squad
04/22/2010	MOTION PICTURE - 80-HQ-1077659	SCRIPT ASSISTANCE- JTTF CHASING ARMY COLONEL		GRAPHIC ARTIST, FOX TV			SENT IN STORYLINE FOR A MOVIE PLOT AND WAS SEEKING GUIDANCE ON FBI INVOLVEMENT.	05/01/2010	Advised him that as written, there was not credibility -his story had guy's special forces buddies try to do catch the terrorists on their own because the old colonel has alzheimers and thinks he's been set up as a bomb mule.
05/11/2010	MOTION PICTURE - 80-HQ-1077659	HOW TO USE FBI SEAL		HEENAN BLAIKIE LAW FIRM			HEENANBLAIKIE.COM. [REDACTED] HAS A QUESTION ABOUT HOW TO USE THE FBI INTIALS AND SEAL ON JACKETS IN A MOVIE.	06/15/2010	sent email to requestor asking for more information about the movie to help with determination. Closed 6/15 for non response.
05/12/2010	MOTION PICTURE - 80-HQ-1077659	D.A. BRYCE A.K.A. JELLY BRYCE					REQUESTS COPIES OF NEWSPAPER CLIPPINGS, PHOTOS AND ANY PUBLICATIONS OF DA BRYCE AKA JELLY BRYCE FOR A SCREENPLAY.	05/12/2010	MAILED ARTICLES RECEIVED FROM DR. [REDACTED]

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05/17/2010 MOTION PICTURE - 80-HQ-1077659	ILLEGAL ORGAN TRANSPLANT - SCREENPLAY "AMERICAN HEART"		FREELANCE			SEEKING INFO ABOUT TRANSPLANT FRAUD FOR SCREENPLAY		05/20/2010 contacted CID UC [REDACTED] Provided short reply to writer including the UC input, asking for more info. He replied with lengthy outline. Fwd to UC [REDACTED] who has issues with the credibility of the storyline [REDACTED] answered the questions, correcting the misconceptions, and IPPAU provided information 5/20//2010.
05/17/2010 MOTION PICTURE - 80-HQ-1077659	HRT AND GANGSTERS		RED WAGON ENTERTAINMENT		CULVER CITY CA	QUESTIONS ABOUT FEMALE HRT OPERATORS AND BIBLIOGRAPHY ON BOOKS ABOUT GANGSTERS AND G-MEN REQUEST ASSISTANCE IN HIS SCREEN WRITING EFFORTS OF A FEATURE FILM PROJECT TITLED "THE LOVE BANDITS"; WANTS TO INTERVIEW A HISPANIC FEMALE AGENT FOR THE PURPOSE OF ADDING A DEGREE OF REALISM AND TO MAKE SURE THAT HE IS REPRESENTING THE FBI IN AN ACCURATE		06/02/2010 provided guidance as requested.
05/17/2010 MOTION PICTURE - 80-HQ-1077659	REQUEST TO INTERVIEW HISPANIC FEMALE AGENT							08/16/2010 TRIED TO CONTACT CUSTOMER; HE HAS NOT RESPONDED; CLOSING AND WILL REOPEN WHEN/IF HE RESPONDS. b6
05/18/2010 MOTION PICTURE - 80-HQ-1077659	FICTION PROJECT				LUBBOCK TX	REQUEST ANSWERS TO QUESTIONS FOR AN UPCOMING FICTION TRANSCRIPT; NEW AUTHOR. STORY INVOLVES AN FBI SA OR SAC IN A LEAD ROLE.		06/03/2010 HANDLED BY SA [REDACTED] DALLAS.
05/23/2010 MOTION PICTURE - 80-HQ-1077659	GENERAL RESEARCH FOR SCREENPLAY		INDIVIDUAL WRITER			WRITER IN MICHIGAN CONTACTED FIELD OFFICE, WHO SENT HIM TO HQ. HIS REQUEST WAS VAGUE BUT HE SAYS HIS TIMELINE IS URGENT.		08/13/2013 Contacted writer and advised we need more detail. Re-contacted writer 6/7 due to non-response. Writer wrote back 6/10/2010 and said "please don't close out my file, I'll have more questions soon." CLOSED AUG 2013 UNTIL WE HEAR ACTIVITY STARTING AGAIN.

05/26/2010	MOTION PICTURE - 80-HQ-1077659	HUTAREE MILITIA BACKGROUND INTERVIEW W/SAC ARENA	[REDACTED] CAA FOR			SEEKS INTERVIEW OF SAC ARENA REGARDING HUTAREE MILITIA FOR A SCRIPT HE IS WRITING ABOUT A FICTITIOUS GROUP OF A SIMILAR NATURE.		07/31/2011	Advised writer 5/27 that we need specific questions in order to get approvals for SAC Arena. Writer said he'd finish up a prior project then get back in touch. [REDACTED] sent further information in July. IPPAU contacted CTD, and [REDACTED] advised that [REDACTED] in DT would be best person. Call was scheduled for 7/14 but [REDACTED] cancelled last minute because of impromptu meeting with his AD (he is Acting SC). Attempting to reschedule. New SC [REDACTED] conducted background interview on 10/5/2010. Screenwriter [REDACTED] advised he would have f/u questions. F/U call Summer 2011 [REDACTED] advised that project has been put on back burner for now.
06/02/2010	MOTION PICTURE - 80-HQ-1077659	LOAN OF FBI SWAT PATCHES	[REDACTED]	FIVE MINARETS IN NY" PRODUCTION		[REDACTED] REQUESTS TO BORROW FBI SWAT PATCHES FOR A SCENE IN THE MOVIE. VAGUE REQUEST ABOUT ASSISTANCE FOR BOOK SHE IS WRITING ABOUT JEFFREY EPSTEIN AND MC2.		06/02/2010	Advised requestor that we do not loan FBI SWAT patches. b6
06/06/2010	MOTION PICTURE - 80-HQ-1077659	CHILD TRAFFICKING							Asked her to send info on the 3 mexican cases she referenced. She did, and after checking in ACS it is clear that all the cases were prosecuted by other agency (ICE). Advised [REDACTED] who admitted she's 'finally beginning to understand procedures when we aren't involved in the case."
06/10/2010	MOTION PICTURE - 80-HQ-1077659	BANK SCENE - MOVIE RESEARCH		WRITER - SELF		SEEKING INFO ON 1970S BANK HOSTAGE SITUATIONS		07/01/2011	referred to society of former special agents.
06/11/2010	MOTION PICTURE - 80-HQ-1077659	HOSTAGE SITUATION FICTITIOUS FILM		WRITER		SEEKING SOMEONE WHO WORKED BANK / HOSTAGE SITUATIONS IN 1980S.		06/11/2010	Referred to Society of Former Special Agents of the FBI.
07/09/2010	MOTION PICTURE - 80-HQ-1077659	"LOGIC" SCREENPLAY		WRITER		SEEKING PERMISSION TO FILM FBI HQ FOR A MOVIE CALLED "LOGIC."		07/01/2011	Advised requestor we need to see script/plot, and also require a formal letter from Studio on letterhead. He sent script (it is unrealistic - a computer-generated human programmed to kill ALL dishonest people on the planet. Closed temporarily until they go into production.
09/10/2010	MOTION PICTURE - 80-HQ-1077659	TOWER HEIST		UNIVERSAL CITY STUDIOS		REQUEST TO AN OPPORTUNITY TO PHOTOGRAPH THE NYC FACILITIES TO PROVIDE A BASELINE OF AUTHENTICITY FROM WHICH THE CREATIVE TEAM WILL DRAW UPON FOR THE MOVIE'S REALITY.		02/23/2011	Provided script assistance and technical assistance to the director/producer. The movie was filmed in New York in December. The NY Division provided assistance on the set. The film crew will film in the lobby of 26 Federal Plaza on 1/17/10 in New York.

10/21/2010	MOTION PICTURE - 80-HQ-1077659	REMAKE OF THE RUNNER, 1999	PRODUCTION AND ACQUISITIONS AT RKO PICTURES			REQUEST TO FIND A POC AT THE FBI TO SERVE AS A RESEARCH CONSULTANT FOR THE REMAKING OF THE MOVIE TITLED THE RUNNER (1999).	11/02/2010 10/25/10 [REDACTED] was referred to former SA [REDACTED] for assistance with this script. [REDACTED] is retired as the OC supervisor from Las Vegas. [REDACTED] was advised to contact IPPAU if additional assistance was required.
11/01/2010	MOTION PICTURE - 80-HQ-1077659	"SO UNDERCOVER"	EXCLUSIVE MEDIA		HARABAN LA	LOCATION MANAGER OF NEW MILEY CYRUS MOVIE, "SO UNDERCOVER," REQUESTED FBI ASSISTANCE AND PERMISSION TO FILM IN AND AROUND FBI NEW ORLEANS OFFICE.	03/08/2013 11/1/2010 Assigned project from PAS [REDACTED] 11/4/2010 Requested copy of script to review. 11/16/2010 Approved FBI assistance on film. 11/17/2020 Referred project to NO Media Rep [REDACTED] for handling.
11/19/2010	MOTION PICTURE - 80-HQ-1077659	THE MONKEY'S PAW	BLUE LAKE PRODUCTIONS			REQUEST TO SPEAK TO SOMEONE TO CLARIFY A REWARD AMOUNT OF \$100,00 FOR A CONTRIBUTION TO THE APPREHENSION OF A PERSON ON THE FBI'S MOST WANTED LIST FOR A FILM TITLED THE MONKEY'S PAW, A TICTIONAL STORY BASED ON THE CLASSIC TALE BY W.W. JACOBS.	11/17/2010 Project pending. 12/15/2010 QUESTIONS ANSWERED BY UC [REDACTED] EMAILED TO REQUESTER AND MAILED.
12/20/2010	MOTION PICTURE - 80-HQ-1077659	CLEARANCE IN FILM FOR USE OF FBI NAME	TELE-CINEMA			REQUEST PERMISSION TO MENTION THE FBI IN A FICTIONAL FILM	01/26/2011 AFTER REVIEWING THE REQUEST; FOUND THAT IT IS A MURDER. ADVISED REQUESTER THAT FBI DO NOT HANDLE MURDER; HANDLED BY LOCAL POLICE.
01/06/2011	MOTION PICTURE - 80-HQ-1077659	HOTEL BLEU	ON BEHALF OF BRITISH FILM PRODUCER HUBERT GIBBS			REQUESTS SCRIPT ASSISTANCE ON FORTHCOMING SCREENPLAY "HOTEL BLEU."	02/01/2011 [REDACTED] further explained that her Director from the UK would be in NY the following week and wished an in-perosn background briefing in NY because the plot is a NY based story. IPPAU referred the project to FBINY. [REDACTED] sent an e-mail indicating they'd follow up. [REDACTED] referred him to retired Madoff agent [REDACTED] now working at Kroll.
01/20/2011	MOTION PICTURE - 80-HQ-1077659	FBI ACRONYMS	TV GUIDE MAGAZINE			REQ FBI TERMS AND ACRONYMS AND DEFINITIONS OF FBI TERMS AND ACRONYMS.	01/21/2011 Provided [REDACTED] confirmation that we use UNSUB and offered other acronyms as well including ERT HRT LEGAT NCIC. UC [REDACTED] to provide a quote. No further assistance is required.
01/24/2011	MOTION PICTURE - 80-HQ-1077659	SCRIPT ASSISTANCE	SCREENWRITER			REQUESTS ASSISTANCE WITH HIS SCREENPLAY.	06/01/2011 Answered questions for [REDACTED] regarding his screenplay. No additional assistance is required at this time.

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02/07/2011	MOTION PICTURE - 80-HQ-1077659	MOVIE ASSISTANCE		LAW OFFICES OF BENJAMIN KELSEN, ESQ	[REDACTED]	TEANECK NJ	REQUESTS ASSISTANCE FOR A CLIENT WHO IS MAKING A MOVIE.		02/11/2011	Conferred with OGC. Advised [REDACTED] that request to use FBI Seal as set dressing must come in the form of a formal letter with information about the movie, FBI significance, etc. Regarding [REDACTED] request for personal purchase of an FBI Badge for collectors' item purpose, sent him the DOJ regulations about unlawfulness to possess FBI badge. No further guidance to [REDACTED] is required. His client was instructed to send in a separate permission request.
02/18/2011	MOTION PICTURE - 80-HQ-1077659	MONEY LAUNDERING					NEED ASSISTANCE WITH SCRIPT		02/23/2011	02/23/2011 Provided requester with answers/guidance regarding list of questions submitted to OPA.
02/24/2011	MOTION PICTURE - 80-HQ-1077659	BORDER OPERATIONS		SCREENWRITER			REQUESTS ASSISTANCE WITH A SCREENPLAY.		05/02/2011	02/23/2011 Request closed. Contacted writer same day as receipt and asked him to submit questions in writing. He wrote back 5/2/11 and advised he had spoken with [REDACTED] and had no further questions. b6
03/15/2011	MOTION PICTURE - 80-HQ-1077659	DIAMOND DEAD		SCREENWRITER			REQUESTING ASSISTANCE WITH RESEARCH FOR A SCREENPLAY HE IS WRITING ENTITLED "DIAMOND DEA."		03/17/2011	Spoke to requestor on phone - he was looking to put the FBI in a chase for zombies 'just because' in his minds eye he thought the fictitious FBI in his script would like to research the zombies. I advised him to try with someone like NIH, HHS, CDC, or another health/medical government agency as it would be of no interest to the FBI unless they committed a crime.
03/17/2011	MOTION PICTURE - 80-HQ-1077659	MEDALLION - MOTION PICTURE		COSTUME DESIGNER			REQUESTS ASSISTANCE WITH A FORTHCOMING MOVIE STARING NICK CAGE ENTITLED "MEDALLION."		04/15/2011	THIS REQUEST WAS COORDINATED WITH THE NEW ORLEANS MEDIA REPRESENTATIVE, WHO PROVIDED ASSITANCE IN ANSWERING QUESTIONS ABOUT THE APPROPRIATE CLOTHING A FBI AGENT WOULD WEAR IN DIFFERENT SITUATIONS.
03/17/2011	MOTION PICTURE - 80-HQ-1077659	CARD TEAM		SCREENWRITER			REQUESTS ASSISTANCE WITH FBI PROTOCOL FOR A SCREENPLAY HE'S WRITING.		03/22/2011	THIS REQUEST IS CLOSED IN THE FILES OF THIS OFFICE. Contacted UC [REDACTED] who assigned [REDACTED] to assist. Had a discussion about [REDACTED] about the screenplay plot and questions. Received a public info fact sheet, and also provided general background procedures to [REDACTED] in writing.
04/11/2011	MOTION PICTURE - 80-HQ-1077659	SCRIPT ASSISTANCE			[REDACTED]	MILTON FREEWATER or R	REQUESTS ASSISTANCE WITH HIS SCRIPT BASED ON THE TV SHOW MILLENNIUM.		06/27/2013	sent requestor an e-mail explaining protocol and advising him to submit specific questions. Also advised him that HRT and LAB are unlikely to provide guidance and directed him to publicly available data.

04/14/2011	MOTION PICTURE - 80-HQ-1077659	FULL AUTHORITY - SCREENPLAY		SCREENWRITER		REQUESTS FBI ASSISTANCE WITH HIS SCREENPLAY [REDACTED] HE'S REQUESTING ASSISTANCE WITH THE CHARACTERS AND SCENARIOS. ATTORNEY FOR [REDACTED] REQUESTS ASSISTANCE ON TWO CHARACTERS TO BE PORTRAYED BY [REDACTED] IN TWO UPCOMING MOTION PICTURES	
05/05/2011	MOTION PICTURE - 80-HQ-1077659	MAFIA MEMBERS:ANGELO RUGGIERO AND FRANK SHEERAN			WASHINGTON DC		
05/09/2011	MOTION PICTURE - 80-HQ-1077659	MOVIE SCRIPT - ORGANIZED CRIME/HEIST		SCREENWRITER		PAS [REDACTED] MEDIA REP MIAMI RECEIVED A REQUEST TO PROVIDE ASSISTANCE TO THIS UPCOMING MOTION PICTURE.	
07/05/2011	MOTION PICTURE - 80-HQ-1077659	PERMISSION REQUEST - NO ONE LIVES		WW ENTERTAINMENT AND PATHE UK STUDIOS	[REDACTED]	COVINGTON LA	REQUEST PERMISSION TO USE "FBI" FOR A FEATURED FILM, TITLED NO ONE LIVES.
07/18/2011	MOTION PICTURE - 80-HQ-1077659	SCRIPT ASSISTANCE - ARMENIAN GANGS		THUNDER ROAD PICTURES	[REDACTED]	SANTA MONICA CA	SHE IS SEEKING GENERAL INFORMATION IN SUPPORT OF THEIR UPCOMING FEATURE FILM ABOUT ARMENIAN GANGS IN LA
05/18/2011							On 4/13/11, answered his questions. He advised he doesn't have any additional questions at this time. The FBI plays a significant role in his book, however, he isn't requesting any additional assistance.
09/22/2011							05/05/2011 Contacted [REDACTED] re [REDACTED] request for information. 05/12/2011 [REDACTED] expanded request to include background material for a second film re John Gotti. 5/13/2011 Contacted FBI Historian [REDACTED] for assistance/guidance re this request. 5/24/2011 Contacted [REDACTED] re status of his research on A. Ruggiero. 6/14/2011 Re-contacted [REDACTED] re his research on A. Ruggiero. 8/9/2011 Updated [REDACTED] re research on Angelo Ruggiero. 8/9/2011 Sent e-mail re update on Russell Bufalino. 8/10/2011 E-mail to [REDACTED] re info on Russell Bufalino for J. Hoffa film. 8/10/2011 Rec'd info from [REDACTED] re Bufalino. Forwarded link to [REDACTED] 8/31/2011 Research re Ruggiero completed; Awaiting additional info re Bufalino from [REDACTED] 9/7/2011 E-mail to [REDACTED] re status of search re Russell Bufalino. 9/22/2011 Made final request to [REDACTED] re material on Bufalino. No additional material on Bufalino via [REDACTED] 9/22/2011 E-mail to [REDACTED] re results of final search for info on Bufalino. 9/22/2011 Request closed.
08/12/2013							Advised [REDACTED] of FBI Protocol for assisting movie productions. Advised him it was ok to have a brief chat (1/2 hour) with the screenwriter and more detailed assistance in the future would require the writer to provide a full written proposal with questions in advance, on studio letterhead, etc.. Closing temporarily until movie is green lit or picked up.
07/15/2011							PERMISSION GRANTED; LETTER SENT.
06/27/2013							Sent email to CID seeking concurrence for LA to provide info. CID concurred. Advised LA that CID was ok if ADIC LA and SAC LA are okay with general discussions.

07/22/2011	MOTION PICTURE - 80-HQ-1077659	CYBER HEIST	CAROLINA STOGA/MICHAEL MANN	MCLARTY ASSOCIATES	[REDACTED]	WASHINGTON DC	DIRECTOR MICHAEL MANN IS REQUESTING ASSISTANCE WITH A MOTION PICTURE HE IS CURRENTLY WRITING AND RESEARCHING REGARDING CYBER CRIMES.	[REDACTED]	<p>04/16/2012 On 8/8/11, Director Michael Mann, writer [REDACTED] met with DAD Zack Miller, SA [REDACTED] UC [REDACTED] and SSA [REDACTED] Cyber Division. The Cyber reps briefed Mr. Mann and his writer on cyber crimes. Mr. Mann will contact IPPAU for additional assistance with the script when necessary. On 5/15/13, art directors [REDACTED] and actors Viola Davis and Holt McCallany tour the RCFL lab in our Los Angeles Division.</p>
07/29/2011	MOTION PICTURE - 80-HQ-1077659	"DISCONNECT"	[REDACTED]				<p>FOLLOWING UP SCRIPT GUIDANCE WITH [REDACTED] ON CYBER CRIMES: SEXTORTION, HACKING, INNOCENT IMAGES, IDENTITY THEFT</p>		<p>06/27/2013 Received script and discussed plots with Cyber Staff. Provided [REDACTED] with feedback via phone call 8/4/2011. He is currently reworking script.</p>
08/11/2011	MOTION PICTURE - 80-HQ-1077659	THE COMPANY YOU KEEP		VOLTAGE PICTURES		VANCOUVER	<p>RECEIVED CALL FOR ASSISTANCE FROM [REDACTED] ON MOVIE REGARDING FORMER SDS/WEATHER UNDERGROUND CASE; FBI PROTOCOL REGARDING SEARCH WARRANTS; FUGITIVE HUNTING; PROPS AND COSTUMES. WISHES TO HAVE FBI VANCOUVER AND ALBANY OFFICE PROVIDE ASSISTANCE ON LOCATION. HE IS REQUESTING ASSISTANCE WITH A SCRIPT HE IS WRITING.</p>		<p>06/27/2013 Preparing [REDACTED] with FBI input for his pre-production meeting with his director. Script was sent. FBI provided input and changed approximately 30 scenes. Movie was released in Spring, 2013. Provided permisison to use FBI Seal in sets and props. No further assistance required.</p>
08/22/2011	MOTION PICTURE - 80-HQ-1077659	SCRIPT ASSISTANCE - "QUARANTINE"		ENERGY ENTERTAINMENT					<p>05/07/2012 Had a background discussion with SSA [REDACTED] on August 22, 2011 to provide basic protocol on how FBI and CDC would respond to a strange virus, and what role the National Guard would play instead of the DoD which was incorrectly characterized in the script. Closed 5/12/2012 until further revisions are sent.</p>

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08/25/2011	MOTION PICTURE - 80-HQ-1077659	MAERSK ALABAMA	[REDACTED]	TOM HANKS PRODUCTION	[REDACTED]	[REDACTED] IS WRITING THE SCRIPT FOR TOM HANKS WHO WILL DIRECT AND ACT IN THE MOTION PICTURE ABOUT THE SOMALI ATTACK ON THE MAERSK ALABAMA. HE'S REQUESTING INTERVIEWS AND ASSISTANCE W/ THE SCRIPT, MOVIE, ETC. FBI WILL PLAY A VERY BIG ROLE IN THE FILM.	[REDACTED]	04/23/2012	In preparation for writing the script on the Maersk Alabama [REDACTED] conducted in person interviews with: SSA [REDACTED] Mobile FBI; SSAs [REDACTED] and UC [REDACTED] Crisis Negotiation Unit, CIRG; SAC [REDACTED] Springfield FBI; and TFO [REDACTED] SSAs [REDACTED] and members of the NY HRT. [REDACTED] also conducted a background phone interview with SSA [REDACTED] CID. He has finished the script and has submitted it for approval. He will contact the FBI when additional assistance is required [REDACTED] advised he is also producing a behind the scene DVD. The FBI has not given any authorization to participate w/ the BTS until we have a chance to review the script. On 9/21/12, NY [REDACTED] advised that the NY Field Division is closing this project. [REDACTED] never submitted a script for review. He advised that the behind-the-scene maybe an E-book instead. No FBI assistance needed at this time. b6
08/30/2011	MOTION PICTURE - 80-HQ-1077659	LAYNE SHOOT	[REDACTED]	[REDACTED]	[REDACTED]	REQUEST TO MEET WITH A LOCAL FEMALE AGENT WHO CAN ANSWER A FEW QUESTIONS TO HELP MAKE HIS NEW SCREENPLAY REALISTIC. HE IS ALSO THE AUTHOR OF DANIEL'S DREAM.	[REDACTED]	09/13/2011	AFTER REVIEWING THE SCRIPT, THIS REQUEST WAS COORDINATED WITH THE SAN ANTONIO FIELD OFFICE TO PROVIDE TECHNICAL ASSISTANCE ON THIS PROJECT. THIS REQUEST IS CLOSED IN THE FILES OF THIS OFFICE
09/01/2011	MOTION PICTURE - 80-HQ-1077659	REQUEST TO CONTACT MSP OFFICE	[REDACTED]	[REDACTED]	MINNEAPOL MN IS	REQUEST ASSISTANCE IN INTERVIEWING [REDACTED] FOR A SCREENPLAY ABOUT THE SOMALI COMMUNITY.	[REDACTED]	09/19/2011	THIS REQUEST WAS COORDINATED WITH [REDACTED] MINNEAPOLIS FO, WHO AGREED TO SPEAK WITH [REDACTED] ABOUT HIS SCREENPLAY PERTAINING TO THE SOMALI-AMERICAN COMMUNITY. THIS REQUEST IS CLOSED IN THE FILES OF THIS OFFICE.
09/06/2011	MOTION PICTURE - 80-HQ-1077659	PIRACY - SOMALIA HOSTAGE	[REDACTED]	MCLARTY ASSOCIATES	WASHINGTON DC	[REDACTED] REQUESTED ON BEHALF OF DIRECTOR [REDACTED] BACKGROUND INFORMATION ON THE FBI'S ROLE W/ PIRACY - SOMALI HIJACKERS FOR A FEATURE FILM HE IS CONSIDERING PRODUCING.	[REDACTED]	04/16/2012	On 9/7/11, [REDACTED] telephonically interviewed on background SSA [REDACTED] CID, regarding the FBI's role in piracy investigation on the high seas. [REDACTED] indicated he would contact IPPAU for additional assistance with the script when necessary.

09/08/2011	MOTION PICTURE - 80-HQ-1077659	STOLEN GOODS		SCREENWRITER		STE-THERESE, QUEBEC	HE SUBMITTED A SPEC SCRIPT FOR REVIEW, PLEASE REVIEW AND HANDLE ACCORDINGLY. PLEASE REACH OUT TO HIM TO ADVISE WE HAVE RECEIVED HIS SCRIPT.		02/16/2012 9/12/2011 Discussed project request with [REDACTED] 9/20/2011 Discussed status of script review. 9/21/2011 Requested entire script for review. 10/6/2011 Rec'd entire script. 11/23/2011 Sent e-mail to [REDACTED] re continuing review of script. 12/19/2011 [REDACTED] asked for return of only copy of script. 12/23/2011 E-mailed re script review. 1/20/2012 Discussed edits/comments to script with [REDACTED] 1/25/2012 Email to [REDACTED] re additional comments on script. 2/9/2012 Updated [REDACTED] re review of script and outstanding issues. 02/16/2012 Returned script to [REDACTED] with comments and guidance.
09/09/2011	MOTION PICTURE - 80-HQ-1077659	REQUEST PERMISSION TO USE THE FBI LOGO		MINDS EYE ENTERTAINMENT			REQUESTS PERMISSION TO USE THE FBI LOGO FOR THE PRODUCTION 13 EERIE FILM.		09/16/2011 THIS REQUEST WAS HANDLED BY PROJECT COORDINATOR, WHO READ THE MOVIE SCRIPT, PROVIDED GUIDANCE TO HIRING REQUIREMENTS OF THE FBI, CORRECT TITLE S OF FBI PRESONNEL. PERMISSION WAS NOT GRANTED TO USE THE FBI LOGO, INITIALS OR SEAL, AS THE PREMISE OF THE MOVIE DID NOT FOLLOW ANY FBI PROCEDURES OR PROTOCOL. THIS REQUEST IS CLOSED IN THE FILES OF THIS OFFICE. b6
09/09/2011	MOTION PICTURE - 80-HQ-1077659	GOOD MORNING KILLER		ENTERTAINMENT CLEARANCES, INC.		LONG BEACH	REQUEST CLEARANCE FOR FBI TAG [REDACTED] FOR THE UPCOMING MOVIE, GOOD MORNING KILLER.	CA	09/09/2011 TAG NUMBER IS NOT ASSIGNED TO HQ; INFORMATION PROVIDED BY [REDACTED]
09/30/2011	MOTION PICTURE - 80-HQ-1077659	THE LAST STAND		THE LAST STAND - WARDROBE/HAIR			SHE IS REQUESTING INFORMATION ON THE FBI'S HAIR/WARDROBE POLICY TO ENSURE SHE ACCURATELY PORTRAYS THE FBI IN THE FORTHCOMNIG MOTION PICTURE "THE LAST STAND" FEATURING ARNOLD SCHWARZENEGGER.		06/15/2012 Answered her questions about the FBI's hair policy or lack thereof..She's trying to capture the essence of FBI Special Agents in the forthcoming motion picture entitled "The Last Stand." On 6/16-17th, the crew filmed the exterior of the Las Vegas FBI Division for inclusion in the movie.
10/11/2011	MOTION PICTURE - 80-HQ-1077659	POTENTIAL CONSULT		CHRIS MORGAN PRODUCTION		LOS ANGELES	PROPOSING A POTENTIAL CONSULT REGARDING A SERIES ABOUT NUCLEAR WEAPONS; NEED TO GET A FEW PEOPLE TO COVER THE QUESTIONS FROM DIFFERENT PERSPECTIVES.	CA	08/12/2013 After initial background briefings, no further technical advice has been sought. Closing temporarily until/if show is picked up/green lit.

10/12/2011	MOTION PICTURE - 80-HQ-1077659	INQUIRY ON NEW SCREENPLAY					REQUESTS ANSWERS TO QUESTIONS REGARDING THE FBI FINGERPRINT DATABASE FOR A SCREENPLAY CALLED FUGITIVE AT 17.	10/10/2011	QUESTIONS WERE ANSWERED VIA E-MAIL BY CGIS [REDACTED]
10/21/2011	MOTION PICTURE - 80-HQ-1077659	CLINT EASTWOOD BIOPIIC "J EDGAR"	THE WALL STREET JOURNAL				REQUESTS TO KNOW HOW THE FBI WORKED WITH THE FILMMAKERS TO HELP IN MAKING THE STORY AS ACCURATE AS POSSIBLE; THE CLINT EASTWOOD STORY ON J EDGAR.	11/04/2011	Interview with [REDACTED] took place on 10-27-11. We advised her of how we work with all Hollywood productions, from comedy to documentary, and that the writer reached out to us first, not vice-versa. Story ran 11/4/11, and did not mention FBI HQ at all. She didn't get the controversy she wanted from HQ so she quoted [REDACTED] (retired) and [REDACTED] (retired).
10/24/2011	MOTION PICTURE - 80-HQ-1077659	QUESTIONS FOR A SCREENPLAY		[REDACTED]	LOS ANGELES	CA	REQUESTS TO GET ANSWERS TO QUESTIONS HE HAS REGARDING MOTION PICTURE SCREENPLAY THAT HE IS WRITING.	11/03/2011	Telcal w/ Author. All questions answered. NFA. b6
10/25/2011	MOTION PICTURE - 80-HQ-1077659	ORGANIZED CRIME AND BSU IN THE 70S	KURTZMAN/ORCI PRODUCTIONS				SEEKING INTERVIEW WITH RETIRED AGENT [REDACTED] FOR A PLOT ABOUT A BSU CREATOR WHO HELPS OC SQUAD GET INFO ON A SERIAL KILLER WHO BECAME A MAFIA HIT MAN.	08/12/2013	Contacted [REDACTED] who put [REDACTED] in touch with retired agent [REDACTED] requests that OPA and TD media reps accompany him on the interview. [REDACTED] and [REDACTED] visited BSU on 11/1/11 [REDACTED] and [REDACTED] were hired to work on THE FOLLOWING with Kevin Bacon; this project is on hold. Closing until the show is picked up again.
10/25/2011	MOTION PICTURE - 80-HQ-1077659	RUSSIAN OC	APPIAN WAY PRODUCTIONS				SEEKING BACKGROUND INFO ON RUSSIAN OC CASES FOR AN UPCOMING SCREENPLAY.	06/27/2013	Provided requestor information about how to find Russian OC cases in the FBI Vault, FBI.GOV and DOJ press releases. Writer will do his own research, then come back with questions for script writing phase. Closed June 2013 and when they come back for more assistance I will reopen.
10/26/2011	MOTION PICTURE - 80-HQ-1077659	SCREENWRITER DOING RESEARCH	ORIGINAL FILM				LA-BASED SCREENWRITER WRITING A TV PILOT SET IN THE NATIONAL CAPITAL RESPONSE SQUAD UNIT OF THE FBI. REQUESTS TO DO A LITTLE ON-THE-GROUND RESEARCH TO INCREASE THE AUTHENTICITY OF THE PROJECT, SO IS REQUESTING A VISIT OR TOUR OF THE WASHINGTON FIELD OFFIC	06/27/2013	Writer visited WFO on 11/1/11 for look at Command Center and background discussion regarding NCRS. Closed due to no further assistance requested.

11/17/2011	MOTION PICTURE - 80-HQ-1077659	INFORMATION FOR A SCREENPLAY			OMAHA NE	REQUESTS ANSWERS TO QUESTIONS FOR A SCREENPLAY ABOUT A FEMALE SERIAL KILLER.		01/24/2012 11/25/2011 Ack receipt of request. 12/5/2011 Reviewing questions posed re FBI policy and procedure 12/21/2011 Email to [redacted] with questions re screenplay. 1/24/2012 Sent answers to [redacted] re FBI Policy and Procedure. 1/24/2012 Request closed.
11/17/2011	MOTION PICTURE - 80-HQ-1077659	INQUIRY FROM WGAWEST SCREENWRITER TO [redacted]				REQUESTS ANSWERS TO QUESTIONS FOR A SCREENPLAY ABOUT A CONTEMPORARY FATAL ATTRACTION STORY ABOUT A WOMAN BEING STALKED BY HER HUSBAND'S EX-GIRLFRIEND.		11/22/2011 Consulted with SA [redacted] in the Unit and answered writers questions about FBI protocol
11/22/2011	MOTION PICTURE - 80-HQ-1077659	QUESTIONS FOR SCREENPLAY				REQUESTS ANSWERS TO QUESTIONS FOR A SCREENPLAY.		02/07/2013 CLOSED AT THE REQUEST OF [redacted] UC.
11/30/2011	MOTION PICTURE - 80-HQ-1077659	EDUCATIONAL VIDEO ON THE CRIMINAL JUSTICE SYSTEM	MOTIONMASTERS			REQUESTS AN INTERVIEW WITH SOMEONE AT THE NATIONAL CRIME INFORMATION CENTER FOR THE PRODUCTION OF AN EDUCATIONAL VIDEO ON THE CRIMINAL JUSTICE SYSTEM FOR HIGH SCHOOL OR EARLY COLLEGE AGE STUDENTS.L		12/28/2011 On 12/22/11, [redacted] interviewed on-camera [redacted] Biometric Center of Excellence Program Manager, CJIS, for his educational video on the criminal justice system.
12/14/2011	MOTION PICTURE - 80-HQ-1077659	RESEARCH/FILMING REQUEST FOR QUANTICO FOR MOTION PICTURE	BLISS SINEMA INC.			DIRECTOR JORDAN ALAN IS REQUESTNG A ONE DAY VISIT TO QUANTICO IN JANUARY FOR RESEARCH AND ALSO IN MARCH TO SHOOT ON LOCATION FOR A MOVIE ENTITLED "DECONSTRUCTION RED."		03/06/2012 THIS REQUEST WAS COORDINATED WITH FBI ACADEMY AND LABORATORY/CIRG MEDIA REPRESENTATIVES. AFTER REVIEW OF REQUEST, SCRIPT REVIEW AND DISCUSSION, THIS REQUEST WAS DECLINED. REQUESTOR WAS NOTIFIED OF DECLINATION. TWO MORE MOVIE SCRIPTS (FRAGILE AND PROPOS) WERE SENT BY REQUESTOR FOR REWIEW. BOTH WERE REVIEWED AND DECLINED BY THE FBI TRAINING DIVISION. THIS REQUEST IS CLOSED IN THE FILES OF THIS OFFICE.

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01/10/2012	MOTION PICTURE - 80-HQ-1077659	'AFTERMATH IN YELLOW TIME'					SCREENWRITER REQUESTS ASSISTANCE WITH SCRIPT THAT INVOLVES THE FBI.		01/20/2012	THIS REQUEST WAS HANDLED BY THE PROJECT COORDINATOR, WHO READ THE SCRIPT AND PROVIDED ADVICE AND RECOMMENDATIONS FBI PROTOCOL PROCEDURES.
01/11/2012	MOTION PICTURE - 80-HQ-1077659	SPEC CRIPT ON PELLICANO CASE-MAN W/INVISIBLE GUN		CARNIVAL INDEPENDENT FILMWORKS		SANTA MONICA	CA	INVESTIGATIVE JOURNALIST SEEKING INFO ON THE PELLICANO CASE, ROSSINI ROLE, BACKGROUND CHATS ABOUT THE KABBALAH CASE. WRITER CLAIMS TO BE A SOURCE ON THE CASE.	03/30/2012	THIS REQUEST IS CLOSED IN THE FILES OF THIS OFFICE. duplicate assignment. Closed.
01/13/2012	MOTION PICTURE - 80-HQ-1077659	MOVIE BASED LOOSELY ON PELLICANO CASE		THE MAN WITH THE INVISIBLE GUN				CARNIVAL INDEPENDENT FILMWORKS, 2118 WILSHIRE BOVD, #347, SANTA MONICA, CA 90403	01/31/2012	Writer first contacted FBI LA [REDACTED] and was referred to HQ. His letter was 8 pages long, and rambling, and lacked focus. IPPAU reached out to requestor to advise that many of his questions could be answered by publicly available documents, and the answers he seeks not in public domain would not be answered.
01/21/2012	MOTION PICTURE - 80-HQ-1077659	FBI RECORDS AND MEDIA REPORTS						REQUESTS INFORMATION REGARDING USE OF FBI RECORDS IN MOVIE SCREENPLAYS.	01/26/2012	1/26/2012 Emailed information/guidance re use of FBI records and media reports in movie screenplays. 1/26/2012 Request closed.
01/23/2012	MOTION PICTURE - 80-HQ-1077659	SCREENPLAY QUESTIONS ABOUT BANK ROBBERY						SEEKING INFORMATION ABOUT AGENTS RESPONDING TO BANK ROBBERY AND MURDER OF CO-CONSPIRATORS FOR SPECULATIVE MOVIE SCREENPLAY.	01/23/2012	Responded with answers to questions.
01/30/2012	MOTION PICTURE - 80-HQ-1077659	"THE NEGOTIATOR" - HOSTAGE MOVIE (COMEDY)		GENRE FILMS/CAA CLIENT/ RCFL WORKSHOP ATTENDEE				SEEKING BACKGORUND INTERVIEW WITH A HOSTAGE NEGOTIATOR TO GET INFORMATION TO HELP WITH SCRIPT FOR A COMEDY MOVIE ABOUT A HOSTAGE NEGOTIATOR.	08/12/2013	Contacted [REDACTED] who agreed to arrange for an interview with [REDACTED] in CIRG/HRT week of February 6. PROJECT CLOSED AUGUST 2013 SINCE MOVIE IS COMING OUT AND NO FURTHER REQUEST YET RECEIVED.

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02/07/2012	MOTION PICTURE - 80-HQ-1077659	WARNER BRO KEVIN BACON PILOT SCRIPT		WARNER BROS AND OUTERBANKS (KEVIN BACON PILOT)	BURBANK CA	A WARNER BROS. PILOT SCRIPT FOR YOUR REVIEW. [REDACTED] OUTERBANKS ENTERTAINMENT. [REDACTED] UNIT PROD MGR FOR DIRECTOR [REDACTED] (O) [REDACTED] (C) [REDACTED] KEVIN BACON- [REDACTED]	Facilitated Director of Production meeting with Atlanta Media Rep [REDACTED] on 2/22/12. Facilitated meetings for Bacon with several SA's with NY OPA rep SA [REDACTED] on 2/22/12. Reviewed script and provided comments to [REDACTED] Asent notes to Atlanta writers office [REDACTED] assistant called asked for LA walkthru for show runner week of 2/26. Arranged tour but [REDACTED] cancelled. 3-5-12 [REDACTED] called asking for new walkthru for jeaneane gossen and actor playing FBI agents. Coordinating 3-8-12 visit with SA [REDACTED] and VC squad SSA [REDACTED]
02/22/2012	MOTION PICTURE - 80-HQ-1077659	REQUESTING GUIDANCE REGARDING SCREENPLAY		VIDE PRODUCTIONS, INC.		REQUESTING ASSISTANCE WITH A SPECULATIVE SCREENPLAY.	03/08/2012 HANDLED BY [REDACTED] VIOLENT CRIMES UNIT.
03/25/2012	MOTION PICTURE - 80-HQ-1077659	INQUIRY FOR FEATURE FILM			RENO NV	ASSIGNED TO [REDACTED] REQUESTS ASSISTANCE WITH A FEATURE FILM SCRIPT FOR VALIDITY.	04/12/2012 03/27/2012-acknowledgement e-mail sent; 04/11-phone interview with SA [REDACTED] no issues; project closed.
04/27/2012	MOTION PICTURE - 80-HQ-1077659	EMPIRE STATE - REQUEST TO USE SEAL		EMMET FURLA PRODUCTIONS		SEEKING TO USE FBI SEAL FOR DWAYNE JOHNSON MOVIE ABOUT COPS INVESTIGATIVE A BANK HEIST IN NY - BASED ON A TRUE STORY. SHE CALLED FRI AND PRODUCTION BEGINS ON MONDAY, TIGHT TURN AROUND.	04/27/2012 Reviewed script. P. 70 had FBI agents rolling onto scene and immediately condescending NYPD. Also later in script agents were "dragging" patrons out of restaurants and theaters. Advised [REDACTED] that the script does not accurately portray FBI procedures and personnel and therefore use of official SEAL was declined via email on 4/27/2012. b4 b6
05/17/2012	MOTION PICTURE - 80-HQ-1077659	FILM PROJECT WITH FBI AGENT AS A CHARACTER		MILL RIVER FILMS		REQUESTING PERMISSION TO USE AN FBI AGENT AS A CHARACTER IN A FILM.	05/24/2012 Declined. Fictional agent has incredibly small role, and not portrayed in best light (mostly through scare tactics of wiretapping and other surveillance).
05/30/2012	MOTION PICTURE - 80-HQ-1077659	FATAL ENCOUNTERS DOCUMENTARY SERIES		NBC PEACOCK PRODUCTIONS		REQUESTS AN ON CAMERA INTERVIEW WITH [REDACTED] REGARDING THE MIKOS STORY.	10/22/2012 This concludes the first season of the series. SA [REDACTED] Chicago, conducted an on-camera interview with [REDACTED] The segment is slated to air in December 2012. No additional cases were featured.
06/05/2012	MOTION PICTURE - 80-HQ-1077659	HINKLEY MUGSHOT		PARTISAN PICTURES	NEW YORK NY	REQUESTS A COPY OF THE 1981 MUGSHOT OF JOHN HINKLEY TO USE IN AN UPCOMING DOCUMENTARY ABOUT THE SECRET SERVICE AND PROTECTING THE PRESIDENT OF THE US. FOR [REDACTED] SUMMER INTERN- REQUESTS A GREEN LIGHT ON HIS SCRIPT FOR [REDACTED] PRODUCTION.	07/05/2012 Handled by [REDACTED]
06/15/2012	MOTION PICTURE - 80-HQ-1077659	[REDACTED]					07/26/2012 On 7/11/12, provided [REDACTED] with a release authorizing the use of the seal in his film [REDACTED]

06/15/2012	MOTION PICTURE - 80-HQ-1077659	THREE FICTICIOUS REQUESTS @ SET DRESSING	[REDACTED]	COLUMBIA PICTURES INDUSTRIES	[REDACTED]	CONFIGURATIONS AND GUIDELINES FOR FICTIONALIZING FBI ITEMS.	[REDACTED]	07/16/2012 Declined - did not have serial numbers for FBI Bu cars or license plates. Offered to look over script, but [REDACTED] advised she didn't know anything about it. Told them offer still stands if they want to revisit it with us. Release date: Nov. 2013 Plot: Secret Service Agent charged with protecting the president
06/22/2012	MOTION PICTURE - 80-HQ-1077659	CATCH MY KILLER SERIES	[REDACTED]	M-2 PICTURES	[REDACTED]	HAMPTON VA REQUESTING MORE CASES THAT THE FBI HAVE BEEN INVOLVED IN FOR CRIMES COMMITTED.	[REDACTED]	10/18/2012 Duplicate of ID: 12542
07/09/2012	MOTION PICTURE - 80-HQ-1077659	FACILITY FOR MY MOVIE	[REDACTED]	CISA CISM CIA MBA	[REDACTED]	REQUESTS TO USE THE QUANTICO FACILITIES FOR THE MAKING OF A MOVIE ABOUT ISSUES OF SELECTIVE FETICIDE IN HIM HOME COUNTRY.	[REDACTED]	08/20/2012 DECLINED. FBI DON'T REALLY LOAD OUT THE LAB FOR MOVIES.
07/11/2012	MOTION PICTURE - 80-HQ-1077659	REQUEST FOR TOUR OF FBI BUILDING THIS WEEK	[REDACTED]	OFFICE OF MOTION PICTURE AND TELEVISION DEVELOPMEN	[REDACTED]	WASHINGTON DC REQUESTS A TOUR OF THE FBI BUILDING THIS WEEK.	[REDACTED]	05/07/2013 Directors [REDACTED] and [REDACTED] visited the FBI in July of 2012 to scout whether the FBI JEH would be a viable option to film some scenes for the next installment of Captain America. The Directors indicated the new movie will have some FBI characters. The Directors did not request to film at the FBI. The movie "Captain America: The Winter Soldier" is slated to be released in theaters on April 4, 2014. b6
07/20/2012	MOTION PICTURE - 80-HQ-1077659	EIGHT O'CLOCK	[REDACTED]	DIRECTOR	[REDACTED]	HE IS REQUESTING BACKGROUND ASSISTANCE WITH HIS FORTHCOMING MOTION PICTURE, HORROR FILM, "EIGHT O'CLOCK" WHICH IS BASED ON THE BOOK BY RAY NELSON ENTITLED "EIGHT O'CLOCK IN THE MORNING."	[REDACTED]	01/09/2013 On 7/26/12, conducted phone interviews with [REDACTED] and agents on LA's JTTF. The movie has a terrorist plot. No additional assistance is required at this time.
08/15/2012	MOTION PICTURE - 80-HQ-1077659	MILITARY DESERTERS	[REDACTED]	IF FILMS	[REDACTED]	CHICAGO IL HE HAS SOME HISTORICAL QUESTIONS ABOUT HOW THE FBI INVESTIGATED MILITARY DESERTERS DURING THE WAR. HE IS BEING RESEARCH ON HIS NEXT MOVIE.	[REDACTED]	10/22/2012 Provided [REDACTED] with information obtained from historian [REDACTED]. The film will have very little FBI involvement. No additional assistance is requested at this time.
08/30/2012	MOTION PICTURE - 80-HQ-1077659	TRADE OF INNOCENTS	[REDACTED]	TRADE OF INNOCENTS/MONTEREY MEDIA	[REDACTED]	SHOW THE FEATURE FILM "TRADE OF INNOCENTS" TO FBI EMPLOYEES.	[REDACTED]	10/04/2012 Coordinated the opportunity to feature the motion picture "Trade of Innocents" to representatives from CID, Cyber, NCMEC and OPA. The producer [REDACTED] participated in a Q&A with AD Hosko and [REDACTED] about the movie and the complexities of investigating international sex trafficking.

10/10/2012	MOTION PICTURE - 80-HQ-1077659	PARKLAND		TOM HANKS PRODUCTIONS		REQUESTING ASSISTANCE WITH A FILM STARTING IN JANUARY, TOM HANKS PRODUCING IT; CALLED PARKLAND, ABOUT HOURS AND DAY AFTER THE JFK ASSASSINATION. SEEKING IMAGES OF DALLAS OFFICE, HISTORICAL INFO ON [REDACTED] ORDER TO DESTROY FBI FILE.		
10/13/2012	MOTION PICTURE - 80-HQ-1077659	REQUEST FOR GUIDANCE IN ACCURATE PORTRAYAL IN LITERATURE - LEO VENANCIO.			[REDACTED]	MALDEN MASS REQUESTS ASSISTANCE WITH A SPECULATIVE MOVIE ENTITLED DEADLY DOMINION.	11/19/2012	Answered questions based upon fictional scenarios regarding process, extradition, etc., and referred to FBI.gov for other information.
10/23/2012	MOTION PICTURE - 80-HQ-1077659	A DOCUMENTARY ON THE HUMAN SIDE OF ONLINE THREATS		FRAUDACTION RESEARCH LAB		REQUESTS ASSISTANCE WITH A BBC/MAGNOLICA DOCUMENTARY ON ONLINE THREATS.	04/03/2013	Explained that the Bureau could not film "real-time" cyber crimes as they happened, but assisted producer [REDACTED] with potential types of cyber crime to highlight, and offered that we could discuss closed cases or could be a resource to discuss cyber crimes, trends, or how the public can protect itself. Never heard back from requestor.
11/12/2012	MOTION PICTURE - 80-HQ-1077659	"LA SCORTA"		IMAGINE ENTERTAINMENT		REQUESTS TO TALK TO THE RIGHT PERSON ABOUT GETTING PERMISSION TO LEARN MORE ABOUT THE INVESTIGATIONS INVOLVING THE APPREHENSION OF TITO RIINA FOR A REMAKE OF AN ITALIAN FILM CALLED LA SCORTA.	02/13/2013	Put [REDACTED] in touch with former SA and team leader in Italy during May and July 1992. [REDACTED] for background conversations. Former SA [REDACTED] may also take part in background conversations.
11/29/2012	MOTION PICTURE - 80-HQ-1077659	LAST STAND		SUMMIT ENTERTAINMENT		WWW.THELASTSTANDFILM.COM. REQUESTS ASSISTANCE WITH A SPECIAL ADVANCE SCREENING OF THE FILM THE LAST STAND FOR THE WEEK OF JANUARY 14.	01/08/2013	Closed after repeated contacts went unanswered for more than a month.
12/12/2012	MOTION PICTURE - 80-HQ-1077659	ANGELA'S EYES				REQUESTS ASSISTANCE WITH A MOVIE PROJECT CONCERNING THE OPERATION FIREWALL CASE ENTITLED THROUGH ANGELA'S EYES.	01/15/2013	12/18/2012 Discussed request with UC [REDACTED] 12/19/2012 E-mail to [REDACTED] to request more information re movie script project. 1/15/2013 Request closed administratively. Requester did not respond to 12/19/12 e-mail asking for more info re project. 1/15/2013 Request closed.

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12/17/2012	MOTION PICTURE - 80-HQ-1077659	MEDIA INFORMATION REQUEST		DAYBREAK PICTURES		LONDON		REQUESTS A COPY OF SIRHAN SIRHAN'S NOTEBOOK/DIARY FOR A FEATURE FILM BASED ON THE ASSASSINATION OF ROBERT F. KENNEDY.		01/10/2013	Asked [] to check on whether we had any evidence from the RFK investigation. None are available, project can be closed.
01/08/2013	MOTION PICTURE - 80-HQ-1077659	FOOTAGE REQUEST		PART2 PICTURES		BROOKLY	NY	REQUESTS THE TERRY TURCHIE FOOTAGE EXPLAINING THE DISCOVERY OF THE TED KACZYNSKI CABIN IN MONTANA.		01/15/2013	The footage was taken by the Newseum staff for the FBI exhibit. Referred requestor to the Newseum for permission on re-use.
01/17/2013	MOTION PICTURE - 80-HQ-1077659	REQUEST FOR SPEAKER(S) FOR WRITER CONFERENCE		DFW WRITER'S CONFERENCE				REQUESTS A SPEAKER(S) FROM THE FBI FOR THE 2013 DFW WRITER'S CONFERENCE.		01/26/2013	Conferred with FBI Dallas - their SAC is not available during the specified dates of the annual conference, so they declined to participate.
02/08/2013	MOTION PICTURE - 80-HQ-1077659	PARADISE LOST		DIRECTOR				HE IS REQUESTING ASSISTANCE WITH A MOVIE, PARADISE LOST, WHICH WILL HAVE FBI CHARACTERS.		05/07/2013	This project is being closed after numerous unsuccessful attempts to contact []
04/24/2013	MOTION PICTURE - 80-HQ-1077659	CLEARANCE OF FBI		THE RESEARCH HOUSE		VANCOUVE		REQUESTS PERMISSION TO USE "FBI" ON THE BACK OF SOME JACKETS FOR A FILM WHERE OFFICERS ARE MAKING AN ARREST IN THE FILM.		04/26/2013	Advised requestor of requirements for use of SEAL versus use of FBI Letters.
05/30/2013	MOTION PICTURE - 80-HQ-1077659	THE HEAT 2		CHERNIN ENTERTAINMENT		SANTA MONICA	CA	REQUESTS ASSISTANCE WITH THE MOTION PICTURE "THE HEAT 2" FOR DIRECTOR [] AND WRITER []		03/27/2014	Provided writers with information on jurisdiction, serial killer investigations, and BAU
06/03/2013	MOTION PICTURE - 80-HQ-1077659	REVENGE OF THE GREEN DRAGONS		ROTG D PRODUCTIONS NY, INC.		BROOKLYN	NY	REQUEST FROM [] REVENGE OF THE GREEN DRAGONS, TO OBTAIN HIGH-RESOLUTION PHOTOGRAPHS OF WILLIAM WEBSTER AND WILLIAM SESSIONS.		09/23/2013	06/03/2013-received request from [] Clearance Coordinator for the film Revenge of the Green Dragons [] was seeking high resolution photos of William Sessions and William Webster for a scene in the film that takes place in an FBI office. Consulted with [] and obtained photographs. No issues.
06/03/2013	MOTION PICTURE - 80-HQ-1077659	POLICY RE USING FBI INSIGNIA IN MOVIE		INDEPENDENT				SEEKING GUIDANCE ON WHAT HE CAN AND CANNOT DO AND PERMISSIONS REQUIRED.		06/16/2013	Advised requestor of policy regarding FBI letters on costumes and requirements for using FBI Seal in set dressing, props, etc.

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06/24/2013 MOTION PICTURE - 80-HQ-1077659 PERMISSION FOR SEAL ON "KILLING KENNEDY" MOVIE

06/30/2013 MOTION PICTURE - 80-HQ-1077659 MOVIE ABOUT AIRPORT TERROR TAKEOVER - JFK

07/07/2013 MOTION PICTURE - 80-HQ-1077659 DOROTHEA PARKER

07/09/2013 MOTION PICTURE - 80-HQ-1077659

INDEPENDENT WRITER

BDE ENTERTAINMENT

ORANGEVA CA
LE

MY NAME IS [REDACTED]
[REDACTED] I'M THE [REDACTED] FOR
THE FILM "KILLING KENNEDY" BASED ON THE BILL O'REILLY BOOK. THIS IS A PRODUCTION FOR NATIONAL GEOGRAPHIC. I SPOKE WITH THE RICHMOND FIELD OFFICE ABOUT USING THE FBI SEAL AND WAS ASKED TO PROV

WRITER [REDACTED] SEEKING BACKGROUND INFORMATION ABOUT HOW THE FBI WORKS AIRPORT TERROR. HE IS WORKING WITH A WELL-KNOWN DIRECTOR TO DEVELOP A HIGHLY FICTIONAL VERSION THAT USES A WORST CASE SCENARIO OF THE JFK TERROR PLOT OF 2007. HE

REQUEST FROM PRODUCER [REDACTED] WHO IS WORKING TO PRODUCE A FEATURE FILM CALLED "F STREET" ABOUT THE DOROTHEA PUENTE INVESTIGATION. REQUESTED PUBLIC CASE FILES ABOUT THE CASE AS WELL AS INTERVIEW WITH THE CASE AGENT OF THIS INVESTIGATION.

06/26/2013 Declined use of seal since the filming is starting in 2 days.

Reached out to FBI LA to see if an airport liaison would be willing to talk on background in limited assistance capacity. SA [REDACTED] arranged a short meeting. Requestor advised he may come back for additional questions after first draft is complete.

11/06/2013 Request from producer [REDACTED] who is working to produce a feature film called "F Street" about the Dorothea Puente investigation. Requested public case files about the case as well as interview with the case agent of this investigation. Referred requestor to FOIA to obtain the requested documents and asked for a list of questions pertaining to the interview. Never received questions and was told that we would be contacted again if [REDACTED] planned to feature the FBI in his film.

[REDACTED] filed FOIA for [REDACTED] and had difficulty getting response. IPPAU advised process, suggested reformatting request to include all family member names, address, and specify type of documents sought. In May FOIA released the documents [REDACTED] also offered to make entree to Producers Guild. Met with SA [REDACTED] in LA to show the conference room. Seeking viable date in Fall 2013.

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07/15/2013 MOTION
PICTURE -
80-HQ-
1077659

WRITING SPEC SCRIPT

NEW YORK NY

WRITER HAD QUESTIONS
ABOUT SCRIPT INVOLVING FBI
AND CASE ASSIGNMENTS.
ORIGINAL QUESTIONS AND
ANSWER ARE IN ACTIONS
SECTION.

07/16/2013 Thank you. You were a big help. Very big help
in fact. If I have any more questions, I'll let
you know.

Regards,

www.creatingwords.com

----- Original Message -----
Subject: FW: Writing a Screenplay
From: [REDACTED]
Date: Tue, July 16, 2013 10:25 am
To: [REDACTED]

b6

It would be ill advised for an agent to
investigate a case in which a family member
is involved. There are many reasons for this,
including the inability to remain impartial;
certainly it would compromise the agent's
credibility when testifying in any trial that
results.

If you review www.fbi.gov you will see the
Deputy Director is one of the top officials of
the FBI. There is very little direct contact
between the DD and a special agent.
Generally, special agents either initiate cases
on their own or are assigned them by their
supervisor, generally a supervisory special
agent.

Given the circumstances you describe
regarding a special agent discovering she has
poor grammar and a PDF attachment seemed
suspicious; IPPAU forwarded the note to
SUSPICIOUS MAIL account and the reply
advised to delete the e-mail and attachment.
Contacted requestor and asked for a textual
description of the project and specific
questions he wishes the FBI to answer [REDACTED]
replied with a curt and antagonistic email.
The project was declined.

07/17/2013 MOTION
PICTURE -
80-HQ-
1077659

ASSISTANCE WITH
SPEC SCRIPT

ATTACHED TO HIS POORLY
WRITTEN LETTER WAS A PDF
VERSION OF HIS
BOOK/SCRIPT TO BE READ
AND CRITIQUED

07/18/2013

07/18/2013	MOTION PICTURE - 80-HQ-1077659	INTERNATIONAL CORRUPTION AND BRIBERY		LEGAT HONG KONG		LEGAT [REDACTED] REQUESTED ASSISTANCE ON BEHALF OF [REDACTED] ONE OF THE BEST KNOWN [REDACTED] SHE IS RESEARCHING FOR HER NEXT MOVIE ABOUT INTERNATIONAL CORRUPTION AND BRIBERY AND IS SEEKING BACKGROUND INFORMATION.		Discussed matter with Legats Hong Kong and Beijing, coordinated visit with IVOTU, reached out to [REDACTED] SC for PC, awaiting a response. 7/22
07/19/2013	MOTION PICTURE - 80-HQ-1077659	ASSISTANCE WITH SCREENPLAY				REQUESTER ASKED ABOUT DOMESTIC TERRORISM AND FBI PROCEDURE. COMPLETE QUESTION AND ANSWER PROVIDED IN ACTION SECTION.	07/19/2013 [REDACTED]	<p>I think a good place for you to start would be our Domestic Investigations and Operations Guide (DIOG) here: http://vault.fbi.gov/FBI%20Domestic%20Investigations%20and%20Operations%20Guide%20(DIOG). It will provide you all of our investigative techniques, procedure, and a general background of what it takes to open a case, etc. If you are writing about an FBI agent, it is required reading. I think another required primary source is the Attorney General's Guidelines on FBI Undercover Operations here: http://www.justice.gov/ag/readingroom/undercover.htm. You should also review the relevant criminal statutes that we would be investigating in such a matter. You can use any one of a number of online resources for this, and one I find very useful is here: http://www.gpo.gov/fdsys/browse/collectionUSCode.action?collectionCode=USCODE.</p> <p>Considering your chosen topic of domestic terrorism, let me add a few more links for you to get started. Understand that DT is a difficult program to work due to the unique constitutional issues that are presented. Reviewing some of the below links should give you a good general background on the program and what it might take for an FBI agent to navigate all the obstacles. http://www.fbi.gov/wanted/dt http://www.fbi.gov/news/stories/2009/september/domterror_090709 http://www.fbi.gov/news/testimony/the-domestic-terrorism-threat</p>

b6

07/25/2013 MOTION PICTURE - ATLANTA EXTRA
80-HQ- RELEASE
1077659 AT ADC [redacted] FBI ATLANTA

07/26/2013 MOTION PICTURE - SCREENPLAY ABOUT
80-HQ- HIT MAN AND FBI
1077659 [redacted]

AT PFI SIGNED CONTRACT WITH PRODUCTION COMPANY TO USE VIDEO FOOTAGE OF PFI PROVIDING TRAINING. CONTRACT WAS SIGNED WITHOUT OUTSIDE EMPLOYMENT APPROVAL OR ANY OTHER PRIOR APPROVAL. CDC AT REQUESTED GUIDANCE FROM OPA AS TO WHETHER PFI SHOULD SIGN ADDITIONAL

REQUESTED INFORMATION TO ASSIST HIM IN A "SPECULATIVE SCREENPLAY" ABOUT A HIT MAN AND FBI AGENT. FULL QUESTION AND ANSWER PROVIDED IN ACTION.

07/29/2013 Reviewed paperwork, discussed via telcal with ADC [redacted] It was agreed that most expedient method for resolving issue was for the employee to sign the release with the understanding it did not constitute a tacit acceptance of his behavior in signing the original agreement and should not be construed as providing him any authority to continue working with the production company.

ADC AT was able to move forward with the company agreeing not to require the agent to sign the additional documents

07/26/2013 [redacted]

b6

Please see my responses to your specific questions, provided below.

Do FBI agents always have partners?

Special agents are not generally assigned partners. They work on squads of perhaps five to ten agents, and when necessary, they will join together for certain interviews and investigative activity such as surveillance and the like. Special agents are expected to be able to work without assistance and to be able to work together in groups.

What is the command structure?

See <http://www.fbi.gov/stats-services/publications/todays-fbi-facts-figures/facts-and-figures-031413.pdf/view>.

Would the FBI provide protection for a witness in a case like this?

See <http://www.usmarshals.gov/witsec/>.

What is the FBI's relationship with the Department of Justice (who do they liaise with most frequently?).

The FBI is part of the United States Department of Justice. See <http://www.justice.gov/agencies/index-list.html>.

From: [redacted]

07/31/2013	MOTION PICTURE - 80-HQ-1077659	LITTLE MIZZ INNOCENT		GOLDOVER ENTERTAINMENT		TORONTO	REQUESTS ASSISTANCE WITH A FEATURE FILM, "LITTLE MIZZ INNOCENT," INCLUDING SCRIPT REVIEW.		04/01/2014	Read film script and made suggestions about overall plot as well as specifics by page number. [REDACTED] resubmitted the script, which improved on accuracy and FBI image. No specific request was made at the time. However, they may return in the future to discuss accuracies for scenes.
08/09/2013	MOTION PICTURE - 80-HQ-1077659	GENERAL QUESTIONS				HYDERABAD, INDIA	GENERAL QUESTIONS REGARDING A SPECULATIVE FILM, "PERFECT PREDICTOR"		09/09/2013	Answered generic FBI procedure and jurisdiction questions
08/19/2013	MOTION PICTURE - 80-HQ-1077659	BEHIND THE SCENES - JACK RYAN		MONKEY DEUX			REQUESTS FBI ON-CAMERA INTERVIEWS FOR BEHIND-THE-SCENES DOCUMENTARY FOR PARAMOUNT'S RELEASE OF "JACK RYAN" IN DECEMBER 2013.		09/09/2013	Declined. CIA declining, also. FBI was not asked for assistance with script, etc. Requestor's short deadline did not allow us time to read/review script and properly vet before making decision
12/30/2013	MOTION PICTURE - 80-HQ-1077659	CHILD ABDUCTION					WRITING A FICTION MOVIE SCRIPT REGARDING CHILD ABDUCTIONS AND WANTS TO KNOW MORE ABOUT CARD TEAMS.		03/27/2014	Sent [REDACTED] information about the CARD team and links to the manual
01/13/2014	MOTION PICTURE - 80-HQ-1077659	FEATURE FILM "SICARIO"		THUNDER ROAD PICTURES			SHE IS REQUESTING A VISIT TO THE EL PASO DIVISION TO CONDUCT A BACKGROUND INTERVIEW WITH SA [REDACTED]		08/19/2014	Provided background interviews with the director [REDACTED] and SA [REDACTED] EP. Also provided assistance to the wardrobe and set designers. The Director toured the Albuquerque Division. The filming is taking place in AQ.
01/28/2014	MOTION PICTURE - 80-HQ-1077659	'STOLEN JEWELRY		SCREENWRITER			SEEKING BACKGROUND ON JEWELRY THEFT		02/15/2014	Provided author online resources and basic overview of major theft within the FBI. He was seeking a jeweler to talk about security systems in place; advised him we cannot connect him to victims.
03/16/2014	MOTION PICTURE - 80-HQ-1077659	POINT BREAK 2.0 (REMAKE)		INTERPOL PICTURES		LOS ANGELES CA	[REDACTED] IS REQUESTING THE FBI'S ASSISTANCE WITH THE REMAKE OF THE MOTIION PICTURE, POINT BREAK. HE IS REQUESTING ASSISTANCE WITH SCRIPT, WARDROBE, GRAPHIC DESIGN, ETC.		08/04/2014	Provided assistance to the wardrobe crew which included a trip to the academy to outline the outfits of the agents/instructors, etc. Also, provided assistance to the graphic dept with the selection of FBI props. The movie will be in theaters on August 7, 2015.
03/17/2014	MOTION PICTURE - 80-HQ-1077659	SOMALIA INVESTIGATION		FILMMAKER			HE IS WRITING A SCREENPLAY ON A CLOSED FBI MINNEAPOLIS INVESTIGATION. SA [REDACTED] WAS CONTACTED DIRECTLY AND WILL HAVE FILMMAKER CONTACT IPPAU.		07/01/2014	On April 1st, [REDACTED] conducted a telephone interview with SSA [REDACTED] MP, regarding somalia outreach in Mpls.

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03/23/2014	MOTION PICTURE - 80-HQ-1077659	SEX TRAFFICKING		UTOPIA LUMIERE FILMS		REQUEST FOR REVIEW OF SCREENPLAY AND FOR FBI TO PROVIDE RECOMMENDATIONS REGARDING ACCURACY OF JURISDICTION, SPECIAL AGENT PROCEDURES, ACTIVITIES, DUTIES, ETC.		06/12/2014	Request from [REDACTED] Creative Producer/Co-writer, of "Land of the Free, Except for Me," a screenplay, soon-to-be about sex trafficking. Requested OPA to review script (signed non-disclosure agreement in order to receive script for review) and provide insight into numerous questions related to special agents' daily duties, procedures, actions, etc as well as other jurisdictional questions, etc. After consulting with colleagues and unit chief, determined that, due to the nature of the script (included drug use by special agent and based off of real events) as well as IPPAU's limited resources, declined assistnace with project. When [REDACTED] telephoned for additional answers, she asked if the FBI could assist her with another portion of the same project (actors in film interviewing FBI agents in order to properly depict on-screen). Declined assistance with any future portion of project. When [REDACTED] advised that she has contacts who can put her in touch with FBI agents, instructed her to not reach out to any current FBI agents. Afterwards, received a phone call on 6/17/2014 from SA [REDACTED] (NY) who recently had additional
03/26/2014	MOTION PICTURE - 80-HQ-1077659	[REDACTED]		IRON HORSE PRODUCTIONS AND [REDACTED]		SEEKING TO DO A MOVIE ABOUT HOW [REDACTED]			Met with [REDACTED] and [REDACTED] at their office in L.A. after the WGA Workshop in JUNE 2014. Provided them with the link to the [REDACTED] Reached out to retired agent [REDACTED] who [REDACTED] He is in touch with lead case agent [REDACTED] and trying to contact [REDACTED]
04/28/2014	MOTION PICTURE - 80-HQ-1077659	MUSEUM SECURITY QUESTIONS FOR SCRIPT		SCREENWRITER DEVELOPING ART CRIME MOVIE		QUESTION ABOUT ART BEHIND GLASS OR AFFIXED PEDESTAL		04/28/2014	consulted with art crime program and asked about general procedures for museum security, responded to requestor.
05/21/2014	MOTION PICTURE - 80-HQ-1077659	ROMANIAN CYBER FRAUD		SELF EMPLOYED		REQUESTER IS A DOCUMENTARY FILMMAKER FROM LOS ANGELES TRAVELING TO ROMANIA IN JUNE AND WORKING ON A STORY ABOUT CYBER FRAUD AND THE HACKER COMMUNITY AND IT'S EFFECTS LOCALLY AND ABROAD. REQUESTED TO INTERVIEW FBI PERSONNEL IN ROMANIA		06/20/2014	IPPAU coordinated interview with Cyber ALAT in Bucharest, and worked with LEGAT Bucharest, IOD, State Department and CyD. IPPAU provided letter release for the interviews after completion.

b4
b6

05/27/2014 MOTION PICTURE - 80-HQ- 1077659	LOOMIS FARGO HEIST MOVIE	RELATIVITY STUDIOS	RELATIVITY STUDIOS	MEDIA REP CALLED OPA TO ASK ABOUT WHETHER FBI WOULD PARTICIPATE IN A BEHIND-THE-SCENES SEGMENT OF THE DVD PRODUCTION ABOUT THE REAL LIFE CASE THAT INSPIRED THE COMEDY MOVIE ABOUT THE LOOMIS FARGO HEIST IN 1997. SEEKING PERMISSION TO USE FBI LETTERS ON JACKETS IN MOVIE "THE FIXER"	05/27/2014 advised agent he could talk about the case in the making-of dvd and provided media rep guidance about the FBI not being used for promotional purposes.
06/19/2014 MOTION PICTURE - 80-HQ- 1077659	"THE FIXER" MOVIE - USING FBI ON JACKETS		MONTREAL CLEARANCE AGENCY	READ ARTICLE IN HOLLYWOOD REPORTER. SAW SYLVESTER STALLONE RUMORED TO STAR IN MOVIE ABOUT SCARPA CASE. CONTACTED WRITER [REDACTED] AND ASKED IF HE WANTED FBI INPUT. A MONTH LATER RETIRED AGENT [REDACTED] WROTE TO OGC TO EXPRESS CONCERN ABOUT THE BOOK WR JULY ARTICLE INDICATED [REDACTED] IS GOING TO WRITE SCRIPT FOR STALLONE TO STAR.	06/19/2014 advised procedures for requesting use of FBI seal on jackets and advised that jackets are available from prop houses.
07/15/2014 MOTION PICTURE - 80-HQ- 1077659	SCARPA MOVIE BASED ON DELVECCHIO BOOK		PRODUCER		b6
09/22/2014 MOTION PICTURE - 80-HQ- 1077659	SCARPA - NEW YORK MOB MOVIE				Reached out to [REDACTED] in July to offer assistance. Project is on hold for Stallone's schedule. In August NY retired agent [REDACTED] wrote to OGC [REDACTED] when he heard the movie was being made based on DelVecchio book and wanted to see if FBI could provide input to provide additional truths not contained in the book [REDACTED] provided a fair news article which IPPAU forwarded to [REDACTED] along with a note offering background talks with NY agents who worked under DelVechhio. [REDACTED] expressed interest and advised he'd reach out when he was ready to start project.

FEDERAL BUREAU OF INVESTIGATION
FOI/PA # 1295158-000
DELETED PAGE INFORMATION SHEET
1st Interim Release
Civil Action# 17-cv-00001

Total Withheld Page(s) = 104

Bates Page "Leopold" Reference	Reason for Withholding (i.e., exemptions with coded rationale, duplicate, sealed by order of court, etc.)
25-128	b4; b6

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For this Pages
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FEDERAL BUREAU OF INVESTIGATION
FOI/PA # 1295158-000
DELETED PAGE INFORMATION SHEET
1st Interim Release
Civil Action# 17-cv-00001

Total Withheld Page(s) = 130

Bates Page "Leopold" Reference	Reason for Withholding (i.e., exemptions with coded rationale, duplicate, sealed by order of court, etc.)
129	b4; b6
130-258	b4

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FEDERAL BUREAU OF INVESTIGATION
FOI/PA # 1295158-000
DELETED PAGE INFORMATION SHEET
1st Interim Release
Civil Action# 17-cv-00001

Total Withheld Page(s) = 134

Bates Page "Leopold" Reference	Reason for Withholding (i.e., exemptions with coded rationale, duplicate, sealed by order of court, etc.)
259	b4; b6
260-392	b4

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FEDERAL BUREAU OF INVESTIGATION
FOI/PA # 1295158-000
DELETED PAGE INFORMATION SHEET
1st Interim Release
Civil Action# 17-cv-00001

Total Withheld Page(s) = 129

Bates Page "Leopold" Reference	Reason for Withholding (i.e., exemptions with coded rationale, duplicate, sealed by order of court, etc.)
393-394	b4; b6
395-521	b4

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No Duplication Fee
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b6

FACSIMILE TRANSMITTAL SHEET

TO:	FROM:
COMPANY:	DATE:
Fugitive Publicity, FBI	MAY 24, 1999
FAX NUMBER:	TOTAL NO. OF PAGES INCLUDING COVER:
	2

☐ URGENT ☐ FOR REVIEW ☐ PLEASE COMMENT ☐ PLEASE REPLY ☐ PLEASE RECYCLE

Dear **Re: PUBLIC ENEMIES**

Following our telephone conversation earlier today, please find a brief synopsis of the series and our filming requirements.

Aimimage Productions have been commissioned by Discovery to make a 3 x 60 minute primetime documentary series called **PUBLIC ENEMIES**; which will examine the rise of the American Gangster during the early twentieth century, and the overall impact of the gangster phenomenon on American popular culture and society.

The programs will be comprised of film clips, archive film, location filming and in-depth interviews with lawyers, journalists, historians, actors and directors.

Assigned to

Cont'd /2

b6

 5/26/99

ORIGINAL

AIMIMAGE LTD., UNIT 5, 63 PRATT STREET, LONDON NW1 0BY
VOICE: 0171 482 4340 FAX: 0171 267 3972 E-MAIL: CAMIFAS@AIMIMAGE.COM
Registered in England No. 1714611 VAT No. 649 4012 21

80-HQ-1077659

Leopold-1130

- 2 -

Two areas we are particularly keen to feature is the history of the FBI and how it has changed/responded to organized crime over the last 70 years; and secondly, the Bureau's current powers and jurisdiction, including 'The Most Wanted List'.

We would prefer to interview an agent who would be able to compare and contrast FBI operations and procedures from its early period to present day, however, we can approach historians who could put the early history into context for us; so someone who could simply outline the present role, powers and responsibilities of the Bureau would be fine. As we will be filming in Chicago we would like to interview someone from your Chicago office.

My producer, [redacted] will be in Chicago from Sunday 13 to Wednesday 16 of June, would it be possible to arrange for a brief meeting with an agent?

If you have any queries, please do not hesitate to contact us on telephone number: [redacted]

[redacted] or by fax on: [redacted]

Look forward to hearing from you.

Yours sincerely,

[redacted]

[redacted]

Production Co-ordinator.

b6

To:

From:

Subject: ASSIGNMENT CLOSURE
AIMIMAGE PRODUCTIONS
REQUEST FOR ASSISTANCE
FILE# 80-HQ-1077659

MEMORANDUM

Date: August 3, 1999

b6

[redacted] production coordinator, Aimimage Productions, requested permission to conduct an on-camera interview with an FBI representative for a documentary series to be aired on the Discovery Channel. The interview was for the series entitled "Public Enemies". The interview for this segment would explore the rise of the American gangster during the early twentieth century, and the overall impact of the gangster phenomenon on American culture and society.

SA [redacted] Media Representative, Chicago Division, advised that this project was completed on July 29, 1999. No further action is deemed necessary for this project and should be closed in the files of this office.

ORIGINAL



PANGOLIN
PICTURES

6/16/99

FAX 2 PAGES

TO: FBI Headquarters
Public Affairs

[redacted]
via fax [redacted]

b6

FROM: [redacted]
via fax [redacted]

RE: The History Channel - The Untouchables

Dear [redacted]

I am happy to report that our one hour television program "The True Story of The Untouchables" is within hours of completion. I would also like to add that we have used one photo provided by the FBI of Al Capone.

At this time I would like to humbly request for formal permission to use the material in television broadcast. It is required that Pangolin Pictures secure permission to use material from the source, in writing.

Included is a standard form agreement which is required as a formal "permission slip" to use material. Please read the agreement. In more simple terms the agreement is verification to The History Channel that we acquired permission. If you have any questions please feel free to call me at the number provided below. Any feedback within the next 24 hours would be appreciated since we are packing up the show and delivering it to The History Channel. In turn, I should be able to gather all the research material sent to us and return it to you in a week.

Thank you again! The show should be airing the end of August.

See attached note re action taken
Best Regards, *[signature]*

[redacted]

Assign to [redacted]
[redacted]
ORIGINAL

b6

1650 Broadway, Suite 1208, New York, New York 10019

[redacted]

Fax

[redacted]

80-HQ-1077659

Leopold-1133

To:

From:

Subject:

Pangolin Pictures
Project Closure Notice

Date: July 7, 1999

MEMORANDUM

b6

[redacted] a producer with Pangolin Pictures, wrote to FPIMSU in order to request permission to utilize a photograph of Al Capone in an upcoming television program. The program will focus on the gangster era and [redacted] obtained the photo he wished to use from the Research Unit of the FBI.

On July 6, 1999, FPIMSU wrote a letter to [redacted] stating that the government held no copyright control over the photograph he wished to use since it was already in the public domain. Therefore, the FBI has no objections to him using it. This letter was signed and mailed to [redacted] on July 7, 1999.

This project should be closed.

J

ATLANTIC PRODUCTIONS

4 Cambridge Court, 210 Shepherds Bush Road, Hammersmith, London W6 7NJ

Tel: +44 (0) 171 371 3200

Fax: +44 (0) 171 371 3222

E-mail: general@atlantpro.demon.co.uk

[redacted]
FBI Headquarters
Room 7972
935 Pennsylvania Avenue NW
Washington DC
20535
USA

b6

Fax [redacted]

4 January 2000

Dear [redacted]

Re: "The Real Untouchables" - Discovery

I am writing to you on the advice of [redacted] from the FBI Public Affairs Office who said you may be able to help us with a major new series we are making for Discovery.

This series will tell the fascinating story of law enforcement during the prohibition era and its immediate aftermath.

In this series we focus on three individuals using their stories as a path into the larger story of crime between the wars. Elliot Ness, perhaps the most famous "Untouchable"; Melvin Purvis who caught and shot John Dillinger and Thomas E. Dewey who convicted Lucky Luciano. We will endeavour to show the reality behind the myth of some of these character's stories to find out what really happened in their pursuit of some of America's greatest crime lords.

We will look at how these individuals and the agencies, including the FBI, made a significant contribution to how law enforcement was (and is) conducted in the US.

We are in early stages of production and would very much welcome the support and co-operation of the FBI in helping us with our research. There are particular areas where I understand you may be of help and I was hoping you could answer the following:

cont/...

ORIGINAL

ATLANTIC PRODUCTIONS (CHEVALIER) LTD. Registered Office: 1 Old Burlington St, London W1X 1LA
COMPANY REGISTRATION NO: 2764398 VAT NO: 625 7763 15

b6

Leopold-1135

ATLANTIC PRODUCTIONS

4 Cambridge Court, 210 Shepherds Bush Road, Hammersmith, London W6 7NJ

Tel : +44 (0) 171 371 3200

Fax : +44 (0) 171 371 3222

E-mail: general@atlantpro.demon.co.uk

- Are there any former agents who were in any of the Bureaux (prohibition, Inland Revenue, Narcotics or FBI) at the time still available to be interviewed?
- Are there any individuals who worked with or remember Ness, Purvis or Dewey ?
- Do any of the above have relatives who have some knowledge of their work?
- Do Ness, Purvis or Dewey have descendants who are law enforcers themselves?

I understand that it was only Purvis who worked directly for the FBI at the time but I hoped that you would be in contact with or know of individuals who knew of Ness and Dewey and their work and may have an opinion about their methods and reputations.

I am also interested in talking to present day agents who are knowledgeable about these characters and would be able to comment on how law enforcement was influenced by the lessons learnt during the prohibition era.

It would also be useful to know if there are any societies in Chicago and New York that we should contact.

I very much hope that you will support us with this project which is due to be aired on Discovery, early 2001.

For your information, following is a company biography which will tell you a little about Atlantic Productions and some of the films we have made.

I will be in the office today and then in Los Angeles for the rest of the week. Please feel free to contact me today on [redacted] or leave a message if its later this week as all my messages will be forwarded to L.A.

Many thanks for your time and I look forward to hearing from you

Yours sincerely,

[redacted]

PRODUCER

b6



COMPANY BIOGRAPHY

Atlantic Productions is a leading British independent production company that produces documentaries of the highest quality for an international audience. Many of the critically acclaimed award winning series and specials have been accompanied by multi-media tie-ins, including books, cds and web sites.

Recent Broadcasts Include:

The American Dream *BBC Television/Discovery Channel*

Five hour mini series narrated by Peter Fonda

Internationally acclaimed series following the fortunes of ten American families over 3 generations. The series provides a dramatic and provocative account of the American Dream and paints a unique and accessible history of the most powerful nation in the world. "A stirring five hour epic" - The Independent. "Landmark documentary series" - New York Times. "Ambitious and captivating" - Time Magazine.

Prohibition: Thirteen Years That Changed America *BBC Television/A&E/ARTE*

3 x 1 hour series narrated by Ed Asner

This critically acclaimed series journeys from the mining towns of Kansas to the rum-running islands of St. Pierre, to uncover the untold stories of America's thirteen dry years. An in-depth look at an era that divided a nation. "Prohibition...a cocktail of newsreels, silent movies, anecdotes and jazz accompaniments,...goes down smoothly" - The New York Times. "A wonderful documentary..the stories and the alcohol poured out" - The Guardian. "Splendidly researched marvelously lyrical account" - The Daily Telegraph.

Jerusalem - City of Heaven *Discovery Channel*

90 minute special Narrated by Liam Neeson

Emmy Winning portrait of the thirty centuries of conflict and faith that have brought Jerusalem within sight of peace. "Wide ranging, breathtaking photography, a truly fascinating film" - The Wall Street Journal "Fascinating Stories, beautifully filmed..an excellent film" - New York Times "A Jerusalem never seen before" - The Montreal Gazette "

The Promised Land *BBC Television/Discovery Channel*

5 x 1 hour series narrated by Morgan Freeman

Landmark series about the previously undocumented great black migration and how it changed America. The series was listed by Time Magazine as one of the top ten programmes of 1995: winner of the Best Series at the Chicago Film Festival; nominated for four Emmy Awards and a Cable Ace. "Something close to poetry" - Time Magazine. "An inspiring piece of captivating history" - New York Times

Seekers of the Lost Treasure *Discovery Channel*

4 x 1 hour series narrated by Jeremy Irons

Award winning series that looked at the stories behind four of the world's great archeological adventurers prompted such quotes as "Imbued with a fierce spirit of adventure" - New York Times. "Not to be missed" - Washington Post.

The Forbidden City-The Great Within *Discovery Channel*

75 min. special Narrated by Rod Steiger

The highly-acclaimed 35 mm drama documentary commemorating the seventieth anniversary of the opening of the Forbidden City in Beijing, shot by one of the world's leading cameramen, Zhao Fei. "Engrossing" - Variety Magazine "A remarkable TV event by any standard" - Houston Chronicle.

Memo

To: [redacted]
From: [redacted]
Date: May 10, 2000
Subject: CLOSURE OF PROJECT
[redacted]

b6

Atlantic Productions
London, England
"The Real Untouchables"
File #: 80-HQ-1077659 ID: 870

By letter dated January 4, 2000, [redacted] of captioned company requested our assistance with providing information and interviews about Melvin Purvis and other law enforcement figures from the Gangster Era. [redacted] originally had this project, and stated that he informed [redacted] that there were no FBI personnel on the rolls from the time Purvis was in the FBI (he resigned circa 1940) for interviews. [redacted] also provided background material, arranged a meeting with the SAC, Chicago, and directed Atlantic Productions to the Library of Congress and the National Archives for materials. Additionally, Purvis' personnel file is on the FBI Home Page (although Atlantic was not interested in coming to the FOIPA Reading Room).

Since there is no further work to be done on this project, I recommend that we close this matter.

[redacted]

b6

FEDERAL BUREAU OF INVESTIGATION

Precedence: DEADLINE 02/17/2000

Date: 02/09/2000

To: Criminal Investigative

Attn: AD Ruben Garcia

DAD David Knowlton

SSA [REDACTED]

b6

From: Director's Office

Office of Public and Congressional Affairs (OPCA)

Fugitive Publicity and Internet Media

Services Unit (FPIMSU)

Contact: [REDACTED]

Approved By: [REDACTED]

Drafted By: [REDACTED]

Case ID #: 80-HQ-1077659

Title: TELEVISION/MOTION PICTURE PUBLICITY

LIGHT SOURCE & IMAGERY, INC.

[REDACTED]
REQUEST FOR ASSISTANCE

Synopsis: Captioned company requests FBI assistance for a ten-minute segment about how undercover work affects the lives of Agents.

Details: [REDACTED] Executive Vice President, captioned company, is creating a ten-minute interview piece entitled "Life Undercover" which will be added as a prologue to the Digital Video Disc (DVD) release of the movie "Donnie Brasco."

[REDACTED] requests on-camera interviews with 4 or 5 Agents who have worked undercover. These interviews, to take place in the middle of March, would be videotaped in silhouette and, if necessary, with altered voices, to protect each Agent's identity. If possible, [REDACTED] would like to interview Agents from FBI Los Angeles.

b6
b7E

The Office of Public and Congressional Affairs (OPCA) recommends assisting [REDACTED]. The segment would satisfy the public's desire to learn about the FBI by showing the human, personal

To: Los Angeles From: Director's Office
Re: 80-HQ-1077659, 02/09/2000

side of an Agent's job. Should receiving offices agree to cooperate with this project, OPCA recommends that only information suitable for dissemination to the public be provided. Also, no comments should be made about any sensitive investigative techniques or methods that may be used by the FBI. It is advised that during any granted interview, the Media Representative or the Chief Division Counsel be present.

Questions may be forwarded to [REDACTED] FPIMSU, OPCA,
Room 7972, extension [REDACTED]

LEAD(s) :

b6

Set Lead 1:

CRIMINAL INVESTIGATIVE
AT WASHINGTON, D.C.

OPCA requests that CID respond, via EC by COB 2/17/2000, as to whether, and to what extent, the FBI may provide assistance to [REDACTED]. If there is no objection to such publicity, CID is also requested to consider what Agents from FBIHQ with undercover experience would be available for on-camera interviews.

Please forward copies of your response to:

- 1) Unit Chief, FPIMSU, Room 7972
- 2) [REDACTED] FPIMSU, Room 7972.

1 - [REDACTED] (Rm 7240)
1 - SSA [REDACTED] (Rm 5155)
1 - [REDACTED] (Rm 7972)
1 - [REDACTED] (Rm 11880)
1 - [REDACTED] (Rm 7972)
1 - [REDACTED] (Rm 7972)
File
♦♦

b6

ATLANTIC PRODUCTIONS

4 Cambridge Court, 210 Shepherd's Bush Road, Hammersmith, London W6 7NJ

Tel: +44 (0) 171 371 3200

Fax: +44 (0) 171 371 3222

E-mail: general@atlanticproductions.co.uk

FBI Headquarters
Room 7972
935 Pennsylvania Avenue NW
Washington DC
20535
USA

Fax

4 January 2000

Dear

Re: "The Real Untouchables" - Discovery

ORIGINAL

I am writing to you on the advice of [redacted] from the FBI Public Affairs Office who said you may be able to help us with a major new series we are making for Discovery.

This series will tell the fascinating story of law enforcement during the prohibition era and its immediate aftermath.

In this series we focus on three individuals using their stories as a path into the larger story of crime between the wars. Elliot Ness, perhaps the most famous "Untouchable"; Melvin Purvis who caught and shot John Dillinger and Thomas E Dewey who convicted Lucky Luciano. We will endeavour to show the reality behind the myth of some of these character's stories to find out what really happened in their pursuit of some of America's greatest crime lords.

We will look at how these individuals and the agencies, including the FBI, made a significant contribution to how law enforcement was (and is) conducted in the US.

We are in early stages of production and would very much welcome the support and co-operation of the FBI in helping us with our research. There are particular areas where I understand you may be of help and I was hoping you could answer the following:

cont/...

ATLANTIC PRODUCTIONS (CHEVALIER) LTD. Registered Office: 1 Old Burlington St, London W1X 1LA

ORIGINAL

89-HQ-1077659

Leopold-1141

ATLANTIC PRODUCTIONS

4 Cambridge Court, 210 Shepherd's Bush Road, London, W6 7NJ

Tel : +44 (0) 207 371 3200

Fax: +44 (0) 207 371 3222

E-mail: films@atlantprodemon.co.uk

20th April 2000

[redacted]
Special Agent
FBI

Fax no: [redacted]

b6

Dear [redacted]

RE: THE REAL UNTOUCHABLES

I know you met my colleagues [redacted] and [redacted] recently in connection with the documentary for Discovery Channel.

I keep missing you but wanted to get in touch to ask you a couple of questions. Unfortunately I keep missing you and wonder if we can speak via fax.

I wonder if you can tell me if you have newspaper articles of Melvin Purvis or any researched information concerning him. I wanted to find an article which headlines: Purvis to replace Hoover. It was almost definitely in the Chicago Tribune around 1934-1935? and I would like to try and get hold of the article which I can only do when I have the date that the article was printed – which I don't have. Perhaps you have access to archive files and could help me or point me in the right direction?

I also wanted to find the archive that shows Melvin Purvis resigning, apparently this is on film and I wonder if the FBI still have a copy of if it is at the National Archives.

I also wonder if you have access to the FBI files of Eliot Ness, Melvin Purvis and John Dillinger. I would very much like to find the paperwork that verifies Eliot Ness being turned down for the FBI by J Edgar Hoover which should be available via the freedom of information act but is not on the internet. I also wanted to find out whether I can track down any paperwork from Melvin Purvis's days with the FBI. The freedom of information act papers on the internet only cover a tiny portion of his enormous pile of paperwork and I wanted to find a few references.

ATLANTIC PRODUCTIONS (Chevalier)LTD. Registered Office: 1 Old Burlington St. London W1X 1LA
COMPANY REGISTRATION NO: 2764420

Leopold-1142

I don't know whether you can help but I really do look forward to hearing from you in connection with the above. My fax number is [REDACTED]

b6

Many thanks.

Yours sincerely

[REDACTED]
Associate Producer

[REDACTED]

I know you are putting together a package of stuff for me. Could I ask you 3 more questions:

- ① do you know whether I can find out if someone called [REDACTED] a local congressman, wrote a letter stating that Purvis is "someone you'll here alot about". It should be in the FBI files.
 - ② I need to find out whether Melvin Purvis was there when Billie Frechette was arrested on April 9 1934. Billie was Billings girlfriend at the time.
 - ③ I understand that Dillinger's family may have been informers, particularly Albert. Do you know whether there is any information about this available?
- I very much hope find to hear from you.

**Fugitive Publicity/
Internet Media
Services Unit**

MEMO

O P C A

To:

From:

Subject: "Memo" for closing assignments
ATLANTIC PRODUCTIONS, [redacted] (SA [redacted]-Chicago)
80-HQ-1077659

Date: 5/8/00

b6

I talked with SA [redacted] Chicago Division Media Rep, this morning and also to [redacted] FOIPA, OPCA, about [redacted] requests. [redacted] is aware that he is not able to assist on this project. [redacted] says that [redacted] may write to her in care of FOIPA and that the request will be handled, depending on the requested items and what is available for dissemination.

Therefore, this project is closed.

Nea

J

4334 Melbourne Avenue
Los Angeles, CA 90027
Tel 323.664.4503
323.644.9018
Fax 323.664.4503
AutomatPictures@hotmail.com

ORIGINAL

AUTOMAT PICTURES

Fax

To: Chief [redacted] From: [redacted]
Fax: [redacted] Pages: 2 including cover
Phone: [redacted] Date: 11/22
Re: SILENCE OF THE LAMBS DVD CC:

Dear Chief [redacted]

Attached please find the photo of Ted Bundy per our conversation last Friday. As discussed, we are hoping this image is in your files and that we can get a letter from the FBI permitting us to use this image in our documentary on the making of *Silence of the Lambs*.

I am certain you will be receiving this after the 23rd, therefore I hope you had a great Thanksgiving.

Thank you.

[redacted]
Associate Producer

b6

ORIGINAL

RECEIVED
2000 NOV 24 P 12:33
FUGITIVE PUBLICITY/
INTERNET MEDIA SERVICES
UNIT

Assigned to [redacted]

b6

80-HQ-1077659

Leopold-1145



Theodore "Ted" Bundy,
shortly before his execution
at the Florida State
Penitentiary at Starke.
(Photo courtesy of the FBI)

Handwritten mark: X-X



Some of Ted Bundy's victims.
His "preference" in victims
is obvious.

**Fugitive Publicity/
Internet Media
Services Unit**

MEMO

O P C A

To: [REDACTED]
From: [REDACTED]
Subject: CLOSEOUT OF ASSIGNMENT
[REDACTED] Automat Pictures

b6

ID: 1884
File: 80-HQ-1077659
Date: December 14 , 2000
Synopsis:

By letter dated 11/22/00, producer [REDACTED] of Automat Pictures, Los Angeles, California, asked for a specific photo of deceased "Top Ten" fugitive Ted Bundy to use in a documentary on the making of "Silence of the Lambs." In a follow-up telephone call, I told him we would not have that particular photo, but could offer him a reproduction of Bundy's wanted placard, which he happily agreed to have.

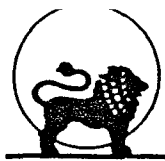
The Printing Unit made five copies at my request. I sent one to [REDACTED] today via FEDEX using Automat's account number.

No further action by OPCA is required.

This project can be closed.

X

80-HQ-1077659-4451
Leopold-1147



DDL

DINO DE LAURENTIIS COMPANY

April 17, 2001

ORIGINAL

Federal Bureau of Investigation

[redacted] Unit Chief

601 4th St., N.W.

Washington, D.C. 20535

b6

Dear [redacted]

[redacted] and I just returned from a much needed vacation in Bora Bora and I was pleased to find your kind note.

We missed you at the premier of *HANNIBAL* and want you to know how much we appreciate all of the help that you and your staff gave us in developing and shooting this film.

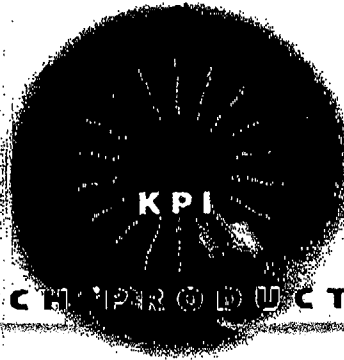
I'll be getting the first draft of *RED DRAGON* in this week and will probably need to enlist in your expertise once again. I'll talk to you then!

Kind regards,

b6

ORIGINAL

208 West 30th Street
Suite 301
New York, New York
10001



PHONE (212) 643-0620
FAX (212) 643-2359
www.kpiv.com

KRALYEVICH PRODUCTIONS, INC.

June 20, 2001

[Redacted]
Unit Chief, F.P.I.M.S.U.
FBI
FAX: [Redacted]

b6

Dear [Redacted]

Bravo Network, a film and arts channel that currently reaches 51 million homes, has commissioned KPI to produce a pilot for a new documentary series. The series is about the process of turning books into films, and the premiere episode will focus on The Silence of the Lambs.

Meticulously researched, this program will provide an accurate depiction of the background of the novel and film, and how they were or were not "true-to-life." To that end, we would very much like to discuss with you the possibility of us filming at the FBI Headquarters and at the Academy.

Showing the exteriors and interiors of the FBI Academy in Quantico, showing trainees in firearms training and in classrooms, for example, and interviewing FBI agents would provide an invaluable perspective, helping to separate fact from fiction, and placing both the novel and film in context.

We understand that security at the FBI is crucial, and we would, of course, abide by any rules and restrictions you wish. Also, if there is video footage and/or photographs of the FBI Academy and related material, we would be very much interested in exploring that, as well.

My telephone and fax numbers are above. Thank you so much for considering this request, and I look forward to discussing this program with you.

Sincerely,

[Redacted Signature]

Segment Producer

[Redacted Box]

b6

ORIGINAL

80-HQ-1077859

5570

Leopold-1149

RED DRAGON

SET DECORATION DEPARTMENT

Crawford Productions
100 Universal City Plaza
Building 9128, Suite D
Universal City, CA 91608
Phone: 818-777-3585
Fax: 818-866-0692

FAX COVER

TO: *and* FROM:

FAX DATE: 10/15/01

PHONE: _____ # OF PAGES (inc. cover) 2

RE: _____ CC: _____

- Comments:

b6

b6

RED DRAGON

SET DECORATING DEPARTMENT

October 15, 2001

[redacted] and [redacted]

FBI

Office Of Public Affairs

Washington D.C.

VIA FACSIMILE: 202-324-3525

b6

Dear [redacted] and [redacted]

After my discussion with [redacted] this afternoon I am writing to clarify my various requests for research. As you are aware we are readying for film production on "Red Dragon" and have several sets to create per the script. My responsibility as Set Decorator is to provide all the details, large and small, of furniture, equipment, paperwork, books, window coverings, etc. to make our FBI offices, labs and aviation equipment look like the real thing. Although our film is set in 1989 I know that many things do not change so both research and current photos are helpful as a departure point.

I respect the delicate nature of your work especially since September 11th and therefore suggested to [redacted] that perhaps one of your agents could photograph what we need thereby eliminating any security details [redacted] could then jpeg these images to me. The following is a list of the information I need:

1. Panoramas of main Fingerprint Lab, Latent Fingerprint Lab. Both lab and analysis areas, equipment used.
2. Same panorama of Hair and Fiber Lab.
3. Same panorama of Document Lab.
4. Interior photos of FBI Helicopter 1989. I am interested in how/if the interiors were modified to fulfill needs of communication, analysis, surveillance, etc. Are there FBI logos exterior or interior?
5. Interior photos of FBI Learjet or comparable small jet used in 1989.
6. Could you send us a typical FBI file? Pages can be all blank. We need to create lots of these so the cover and means of organizing would also be helpful.
7. Photos of Task Force Room, Situation Room, and Command Center. Again I am interested in the configuration of the room, the equipment used, furniture style and arrangement.

Please review and call me with any questions at 818-777-3703 or email me at reddragonsetdec@aol.com.

b6

Sir

Set Decorator

ORIGINAL

Crawford Productions, Inc., 100 Universal City Plaza, Building 9128, Suite D, Universal City, CA 91608
818-777-3703 Office 818-866-0692 Fax

80-HQ-1077659

Leopold-1151

FEDERAL BUREAU OF INVESTIGATION

Precedence: DEADLINE 11/21/2005

Date: 11/03/2005

To: WFO

Attn: ADIC Mason

Security

AD Phalen

Administrative

AD Packham

Counterintelligence

AD Szady

From: Director's Office

OPA/Fugitive Publicity and Public Affairs Unit (FPPAU)

Contact: [REDACTED]

Approved By: [REDACTED]

b6

Drafted By: [REDACTED]

Case ID #: 80-HQ-1077659 - 9763

Title: DOUBLE AGENT PRODUCTIONS/UNIVERSAL STUDIOS
[REDACTED] DIRECTOR
BREACHED FILM REQUEST

Enclosures: Two letters from Double Agent Productions detailing filming request; pertinent script pages.

Synopsis: Double Agent Productions, Inc. is making a movie for theatrical release on FBI spy Robert Hanssen for Universal Studios and requests FBI permission to film several scenes at the JEH Building and at WFO on a weekend in mid-February.

Details:

Background

In May 2004, [REDACTED] and [REDACTED] of Outlaw Productions conducted a series of interviews of FBI personnel, both active and retired, relative to the Robert Hanssen investigation for a script [REDACTED] was writing for Universal Studios. In addition, they were given a tour of the drop sites Mr. Hanssen used in Virginia.

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In August 2005, OPA received, reviewed, and disseminated a copy of the completed script for CD's and WFO's comments. [REDACTED] Director, then met with officials from WFO to

UNCLASSIFIED BY *glm* 11/9/05

Leopold-1152

To: WFO From: Director's Office
Re: 80-HQ-1077659, 03/2005

discuss changes they would like made to the script. The movie will focus on time period when the FBI determines that Robert Hanssen is the "mole," our subsequent surveillance, and his arrest.

In September of this year, [] sent numerous individuals to FBI HQ and WFO to tour the buildings and take photographs in order to re-create portions of JEH and WFO on the movie set.

b6

Request

The filming, set to begin in Toronto on November 21st, is being produced by Double Agent Productions and financed by Universal Studios. The film will feature actor Chris Cooper playing Robert Hanssen and Ryan Phillippe playing Eric O'Neill, who was the SSG placed in Hanssen's office.

The Producers and Director of *Breach* would like to officially request FBI permission to film two scenes at Headquarters, two establishing shots outside of WFO and, perhaps, one additional scene at WFO. Specifically, they would like to film:

- the main character, Eric O'Neill, arriving at the JEH building to work (10th and Pennsylvania entrance), walking across the Courtyard and entering the Escort Desk area to receive an ID badge;
- Eric O'Neill and a WFO SSA walking on the Pennsylvania Avenue side of the Mezzanine (where the flags can be seen) late at night;
- two establishing shots at WFO outside the front entrance showing people arriving and leaving work in the afternoon and at dusk;
- and, possibly, a night scene where Eric O'Neill and "SSA Plesac" run out of WFO, get into a truck, and drive away.

Double Agent Productions has worked in other secured facilities in the past and is well aware that their equipment will need to be x-rayed, trucks will need to be swept, etc. They will work within and comply with any security measures the FBI sets forth including paying any extra costs incurred for assigning personnel to the project. They will provide full names, SSNs, and any other pertinent personal information for all persons entering FBI facilities or on FBI property.

To: WFO From: Director's Office
Re: 80-HQ-1077659, 03/2005

Double Agents Productions will obtain all necessary permits from Washington, DC, for filming and hire off-duty Metropolitan Police officers to assist with parking and security outside of JEH and WFO.

Headquarters Filming

The tentative date for set up and filming is Friday, February 10, 2006. The lighting personnel will arrive at JEH on Friday and need about 8-10 hours to set up lighting for the night shot. The day and night scene at JEH will be filmed on Saturday afternoon through the early morning hours of Sunday. Sunday will be used to take down lighting and other equipment.

The equipment needed for the day scenes and night scenes are different. The exterior day scene in the Courtyard takes almost no lighting equipment. Double Agent Productions would use a camera mounted on a dolly with a small camera crane. They will want to place a camera on the Mezzanine as well as in the Courtyard. Eric O'Neill will walk across the Courtyard with extras around him. At the Escort Desk area, they will use small movie lights placed around the room and behind the glass. All existing lights will need to be turned off. The production company provides its own generators to power lights, etc. so they will need to park it close enough to the room to run electrical cable to the Escort Desk area. They will, however, park the generators on the street, if necessary. They will need extras to act as FBI employees and would welcome any FBI employees who would be interested.

The night scene on the Mezzanine will require much more lighting. They will need three generators to power lights on the outside of the building on Pennsylvania Avenue (lighting up the flags) and also on the Mezzanine level.

The full crew and cast is about 100 persons with approximately 80 required to come into the Courtyard, Escort Desk area, and Mezzanine area. On the morning of the filming, Saturday, February 11, they will do an initial load-in of most of the equipment, which takes approximately two hours. Equipment is taken off the large tractor trailer-sized trucks parked on the street and placed on rolling carts. Usually, the technicians walk back and forth from the equipment trucks carrying additional equipment into and out of the building as it is needed. Other people such as actors and hair and makeup personnel arrive later. The company usually has about 15 trucks, camper trailers, vans, and cars parked near the set. As stated before, the production company obtains the appropriate parking and filming permits from the city and hires off duty police officers to assist with this and other filming matters on the street.

To: WFO From: Director's Office
Re: 80-HQ-1077659, 03/2005

WFO Filming

A smaller crew will do the filming outside WFO and will begin set up on the morning of Saturday, February 11 and, if they decide to do the night-time "running" scene, they will film on Sunday night as well.

For the two WFO establishing shots, it would be helpful if they could have two or three extras walk in and out main entrance to make the facility look operational. They will also need 4th Street in front of the building cleared of cars as they will place 2001 or earlier make and model cars in that area. They will obtain permits from the city to film on 4th Street.

If they decide to film the night scene they will require about six hours additional to set up the lights. All this work will be done outside the building using a portable generator. The production company will determine in the next few weeks as to whether they will need this scene or not.

Summary

OPA has been involved in this project's development since the spring of 2004. We have found that all involved have been professional, forthright and willing to make revisions to the script to the extent that they were able. Although this will be personnel and time intensive, OPA recommends approving this request to the extent possible. This version of the Robert Hanssen story, although not entirely factual and not portrayed as factual, focuses on the portion of the investigation just prior to his arrest rather than the twenty-five years previous. Additionally, the film will not delve into Hanssen background too deeply.

The exact number of FBI personnel that will be necessary to support this project during the actual set-up, filming and clean-up is not determined as of yet. However, personnel will be needed from the Security Division, ASD, and OPA to provide physical security, visitor escort, and crew supervision, etc.

If approved, [redacted] FPPAU, will develop, in conjunction with Security Division and ASD, a detailed logistics plan for the HQ filming. [redacted] WFO Media Representative, will be the POC for the filming outside WFO.

b6

Questions may be forwarded to project coordinator,
[redacted] at [redacted]

To: WFO From: Director's Office
Re: 80-HQ-1077659, 03/2005

LEAD(s) :

Set Lead 1: (Action)

WASHINGTON FIELD

AT WASHINGTON, DC

Please respond to OPA by 11/21/2005, via EC or email, as to whether and to what extent Double Agent Production's request to film outside of WFO may be approved.

Set Lead 2: (Action)

ADMINISTRATIVE SERVICES

AT WASHINGTON, DC

Please respond to OPA by COB 11/21/2005, via EC or email, as to whether and to what extent Double Agent Production's request may be approved.

Set Lead 3: (Action)

SECURITY

AT WASHINGTON, DC

Please responds to OPA by 11/21/2005, via EC or email, as to whether and to what extent Double Agent Production's request may be approved and what security considerations must be considered.

Set Lead 4: (Information)

COUNTERINTELLIGENCE

AT WASHINGTON, DC

Please responds to OPA by 11/21/2005, via EC or email, as to whether and to what extent Double Agent Production's request may be approved and what security considerations must be considered.

1 - WFO
1 - WFO
1 - Rm 7230

b6

To: WFO From: Director's Office
Re: 80-HQ-1077659, 03/2005

1 - [redacted] Rm 10903
1 - [redacted] Rm 10909
1 - [redacted] Rm 4012
1 - [redacted] Rm 4026
1 - [redacted] Rm 4042
1 - [redacted] Rm 6650
1 - [redacted] Rm 7982
1 - [redacted] Rm 7230
1 - [redacted] Rm IB 875
1 - [redacted] Rm 7230
1 - [redacted] CI-6, WFO
1 - [redacted] CI-13, WFO
1 - [redacted] Rm 4847
1 - [redacted] Rm 7989
1 - [redacted] Rm 7436
1 - [redacted] 7350
1 - [redacted] 7366
1 - [redacted] Rm. 6362
1 - [redacted] Rm 1127
1 - [redacted] Rm 1358
1 - [redacted] Rm 1358
1 - [redacted] Rm 1358
1 - [redacted] Rm IB 875
1 - [redacted] Rm IB875
1 - [redacted] Rm 7989
1 - [redacted] Rm 7989
1 - [redacted] Rm 7989
1 - [redacted] Rm 7989
1 - [redacted] Rm 7989
1 - [redacted] Rm 7989
1 - [redacted] WFO
File
1 - [redacted] Rm 7989

b6

♦♦



October 25, 2005
VIA EMAIL

[Redacted]
Public Affairs Specialist
Office of Public Affairs
Federal Bureau of Investigation
Washington, D.C.

b6

Dear [Redacted]

On behalf of the Director and Producers of "Breach" we would like to thank you very much for all of your assistance thus far in the production of our film. As you know, the story follows the investigation of and ultimate arrest of Robert Hanssen in 2001. We would like to request permission to film at the FBI Headquarters Building at Ninth and Pennsylvania Avenue NW in Washington, D.C. The main scene we would like to film is of one of our main characters, Eric O'Neill, arriving at work. We would like to film him walking across the Plaza and entering the Escort Desk room where he obtains an I.D. badge. We would also like to find out if it would be possible to film a night scene between Eric and Kate Burroughs on the Mezzanine Level of the Plaza on the South side. The scene shows them talking about why Eric was chosen to help with the investigation.

All details of our filming can be modified to fit within your parameters. The tentative date for filming is Saturday, February 11th, 2006. The tentative approximate hours would be as follows: 7:00 am – 10:00 am set up; 10:00 am - 2:00 am filming; 2:00 am – 4:00 am removal of equipment (other than night lighting equipment). The lighting for the night scene would require approximately 8 – 10 hours on Friday, February 10th for set up and 8 – 10 hours on Sunday, February 12th for removal. The removal times can be immediately after filming or the next day, whichever you prefer. The filming times reflect the need to film two day scenes and one night scene. If our schedule changed and we had to move the filming date, we would ask for another weekend date such as Sunday, February 12th or the weekend of February 18th, 2006.

The equipment needed for the day scenes and the night scene is very different. The exterior day scene in the Plaza would take almost no lighting equipment. We would use a camera mounted on something like a dolly with a small crane arm or a small camera crane. We will want to place the camera on the Plaza Mezzanine and in the Plaza as well. Eric will walk across the Plaza with extras around him dressed in 2001 period clothing. In the Escort Desk room, we would have to use small movie lights placed around the room and behind the glass. We usually need to turn the existing lights off. We usually use our own generator to power our lights so we would need to park it close enough to this room to run electrical cables from it to the Escort Room. (It can be parked outside on the street, if required.) We can sometimes plug our small lights into the wall, if necessary. We would need extras to act as FBI employees in the Escort Room and we would be very happy to have real FBI Employees behind the glass. When the camera is rolling for 30 seconds to a minute at a time, we will need to ask pedestrians if they could wait before walking through the area. If they cannot wait, we will usher them through and wait for them. This may occur five or six times for each camera set up.

Page 2

629 EASTERN AVE., BLDG B, SUITE 203 TORONTO ONTARIO M4M 1E4
TEL: (416) 645- 8281 FAX: (416) 645-8283

Leopold-1158



The night scene on the Mezzanine level of the Plaza would be filmed in the long area which runs parallel to Pennsylvania Avenue. The exact lighting equipment needed for the scene is yet to be determined and will require a night visit by our Director of Photography and Gaffer (lighting designer). Usually, night filming requires a large amount of light which can be accomplished in various ways. We can use many medium sized lights on stands placed all around the parameter of the filming area. We may also need to place lights on man lifts parked outside on the sidewalk that would raise up to the area. This scene has no extras in it.

The lights and electrical cables used for the night scenes are placed by a pre-light crew which usually consists of between 6 and 10 people. They lay the electrical cable down that will run from the generators parked outside and pre-position the lights. The full crew and cast is approximately 100 persons with approximately 75 to 80 persons required to come into the Plaza, Escort desk and Mezzanine. On the morning of filming, we will do an initial load-in of most of the equipment which takes approximately 2 hours. It is taken off the large tractor trailer sized trucks parked on the street, placed on rolling carts and rolled in. Usually, then the technicians walk back and forth from the equipment trucks carrying additional equipment into and out of the building as it is needed. Other personnel such as actors and hair and makeup personnel arrive later. We usually have approximately 15 trucks, camper trailers, vans and cars parked near the set. We obtain parking and filming permits from the city of Washington, D.C. and we hire off duty Metropolitan Police Officers to assist with this and other filming matters on the streets.

For other secured buildings which we have filmed in, we have taken our trucks through the x-ray scanner at the Navy Yard prior to arriving at the location. We have also used police dogs to sniff the equipment as it enters the building. As for personnel clearances, we will be fully prepared to provide you with every person's Date of Birth and Social Security number and other pertinent personal information as needed. This will include Place of Birth and Passport number of any Foreign Nationals who may be working with us. (Breach is being filmed in Canada also and may have some Canadian employees.) We will work within and comply with any security measures you set forth including paying any extra costs you incur for assigning security personnel to our filming.

Thank you for your time and assistance. Please find the pertinent script pages attached. Please let me know if there are any details which you feel need to be modified and we will do so to your full satisfaction. You may reach me at my home office at [redacted] or on my cell phone at [redacted]

Sincerely,

[redacted]

Washington, D.C. Location Manager

Cc:

[redacted]

b6



November 2, 2005
VIA EMAIL

[Redacted]
Public Affairs Specialist
Office of Public Affairs
Federal Bureau of Investigation
Washington, D.C.

b6

Dear [Redacted]

Thank you for your ongoing work towards the filming of "Breach" at the FBI. I would like to add the following request to my previous request of October 25th, 2005. We would also like to film outside the Washington Field Office at 601 4th Street NW, in Washington, D.C. We have two simple establishing shots of the building one during the day and one at dusk that we have tentatively scheduled for Saturday, February 12th. This filming would be done by a second smaller crew separate from our main unit filming at the FBI Headquarters building. It would be helpful if we could have 2 or 3 extras walk in and out the door to make it look open and operational. We will need 4th Street in front of the building cleared of cars because all cars must be from the year 2001 or earlier. We would probably park some period cars on the street. We will obtain a permit from the city to film and park on 4th Street after we receive permission from the WFO. We always hire off-duty Metropolitan Police Officers to assist with filming on the street. And of course we will reimburse the FBI and WFO for any personnel's time incurred for this project.

We may also want to film another quick scene of Eric O'Neill and Special Agent Dean Plesac, running out of the building, getting into Plesac's truck and driving away, on Sunday, February 12th. This scene takes place at night. Night filming requires approximately five to six hours of lighting work by six to seven people. Of course all this work would be done outside the building using a portable generator parked on the street to power the lights. We would obtain additional permits from the city for this work. We will determine whether we need to film this scene in front of the FBI WFO in the next couple of weeks.

Thank you for your assistance. We hope this request meets with your approval and would like to assure you that all filming can be redesigned to fit within the parameters set forth by the FBI. Please find the pertinent script pages attached. You may reach me at my home office at [Redacted]

[Redacted] and on my cell phone at [Redacted]

Sincerely,

[Redacted]
Washington, D.C. Location Manager

b6

Cc: [Redacted] Breach Producer

629 EASTERN AVE., BLDG B, SUITE 203 TORONTO ONTARIO M4M 1E4
TEL: (416) 645- 8281 FAX: (416) 645-8283

Leopold-1160

**FAX COVER SHEET****TO:****DATE:****10/3/05****FAX #:****PAGES:****8 (INCLUDING COVER SHEET)****FROM:****PHONE:****FAX :****CELL:**

b6

Script pages 12 and 101 pertain to the Washington Field Office filming.

Script pages 16, & 41 - 43, pertain to HQ.

629 EASTERN AVE., BLDG B, SUITE 203 TORONTO ONTARIO M4M 1E4

TFI

FAX

Leopold-1161

FEDERAL BUREAU OF INVESTIGATION

Precedence: DEADLINE 09/01/2006

Date: 08/22/2006

To: Security

Attn: AD Phalen
DAD Berkin
SC White

Facilities Log Services

Attn: AD Findlay
SC Fox
UC

From: Director's Office
OPA/Investigative Publicity and Public Affairs Unit

Contact:

Approved By:

b6

Drafted By:

Case ID #: 80-HQ-1077659 - 10977

Title: Public Affairs Request
 Location Manager
Twentieth Century Fox Movie
Die Hard: Reset

Enclosures: Letter from Twentieth Century Fox detailing filming request; pertinent script pages; IMDB filmography list.

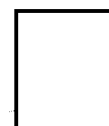
Synopsis: Washington, DC, Location Manager for the Twentieth Century Fox movie entitled, *Die Hard: Reset*, requests FBI permission to film a series of scenes at the JEH building to include the Courtyard and Mezzanine areas as well as 10th Street on Saturday, September 30 and until approximately 2:00 p.m. on Sunday, October 1st.

Details: Twentieth Century Fox is making a movie for theatrical release entitled, *Die Hard: Reset*, starring Bruce Willis as Detective John McClane. is set to direct the film with as the Executive Producer (see attached IMDB filmography listing).

SA from LA's Office of Public and Congressional Affairs has been working with the production extensively, to include sitting in on production meetings, in order to enhance the accuracy of the FBI's portrayal in the film.

b6

UPLOADED BY



Leopold-1162

To: Security From: Director's Office
Re: 80-HQ-1077659, 08/2006

The script was sent to the Investigative Publicity and Public Affairs Unit (IPPAU) by SA [] and reviewed.

Typical of a Die Hard film, the plot is action packed and the writers have taken a certain amount of literary license in the story line. The FBI's role in the film is small and, while we are not portrayed as inept, we are portrayed like the rest of the government, which is completely overwhelmed by the situation.

b6

In the movie a disgruntled former U.S. government employee, Thomas Gabriel, has plans to steal the United States' financial data and sell it to the highest bidder. In order to accomplish this goal, he and his team launch a massive cyber attack on the U.S.'s infrastructure and orchestrate a hoax anthrax attack that forces the evacuation the JEH building and all other government buildings between DC and Richmond. Detective John McClane enters the story by happenstance and ultimately defeats Gabriel.

Production Request

The IPPAU received a formal letter of request to film at the JEH building in mid-August (see attached). The scale of the filming will not be unlike February's filming of the Courtyard and Mezzanine for the Universal Studio's film *Breach*. The crew will consist of about 150 people with equipment to match. The biggest difference is that there will be about 400 extras used during the evacuation scenes versus the 10 or so used in *Breach*. Most of the extras, however, will be out on 10th Street. Only 65 of the extras will need to have access to Room 1236 and Courtyard areas.

Specific points of their request are as follows:

- ▶ Friday, September 29th will be a day of set up and pre-lighting and rigging.
- ▶ Filming is scheduled for Saturday, September 30th and on Sunday, October 1st until about 2 p.m. Access to the FBI building will be limited to Saturday only. On Sunday, the filming will occur outside on 10th Street.
- ▶ If they are unable to film on the above-listed dates because of inclement weather, the rain dates would be for the following weekend, October 7th and 8th.
- ▶ The names and security information of all individuals entering the FBI will be provided in time for security checks to be completed.
- ▶ Equipment trucks will be parked nearby in city parking spaces including, if possible, on the South side of E Street between 9th and 10th Streets.

To: Security From: Director's Office
Re: 80-HQ-1077659, 08/12/2006

Filming Sequences

Courtyard Scenes - Saturday (9/30)

- ▶ Establishing shot of building with workers walking in to Courtyard.
 - ▶ The camera will be placed near the J. Edgar Hoover plaque looking up at building and across courtyard.
 - ▶ Approximately 65 extras will be needed for all Courtyard scenes with approximately 150 crew members.
- ▶ Evacuating employees hurry toward exits while Hazmat crews hurry across Courtyard toward entrances and up Courtyard stairs.
 - One camera will be positioned near the J. Edgar Hoover Plaque and another under the overhang near Pennsylvania Avenue entrance filming toward Courtyard with security kiosk in foreground.
- ▶ Mezzanine view of evacuating employees and Hazmat crews as they enter and exit using the Courtyard stairs.
 - Camera on Mezzanine near stairs. Camera will see southern portion of Mezzanine near Pennsylvania Avenue

10th Street Scenes - Saturday and Sunday (9/30 - 10/1)

The majority of the 10th Street scenes will be filmed on Saturday, which includes the scenes with the evacuating 400 or so extras in addition to cameras and crew. On Sunday, they will finish the 10th Street filming, but will only have about 60 extras in addition to crew and **will not** require any access to the building. This should greatly minimize the number of extra OPA and Security Division personnel working on Sunday.

- ▶ FBI employees (played by extras) shown evacuating through the stairs in the middle of the 10th Street block. Hazmat crews entering building on stairs.
 - They would like to have 10th Street stairway barrier opened to make stairway look like an operational entrance.
 - A camera will be placed on the sidewalk between stairs and FBI drive through. The camera will film looking towards stairway and away from entrance area at all times.

To: Security From: Director's Office
Re: 80-HQ-1077659, 08/006

- ▶ FBI Emergency Operations Command Post to be fabricated in 3 trailers parked in a horseshoe shape on 10th Street near Pennsylvania Avenue. Approximately 400 extras will be on 10th Street during this scene when the lead character drives up, stops his car, and walks in to one of the trailers.
 - The camera will be positioned near Pennsylvania Avenue. The drive through area will be obscured by set dressing trailers.
 - May have Metropolitan Police Cars in this scene in addition to fabricated FBI vehicles.
 - The E Street end of 10th Street will remain accessible for vehicles and pedestrians to enter and exit the FBI Building and the parking garage at 1001 Pennsylvania Avenue. Tenth Street will be closed to through traffic, however, off-duty Metropolitan Police will assist with traffic.
 - The bulk of the extra's for the scene on 10th Street will be staged and fed off FBI premises (possibly at RFK Stadium).
- ▶ FBI SSA Bowman, runs down the 10th Street stairway to Pennsylvania Avenue to look at Capitol Building.
 - Set dressing will include barricades placed adjacent to the crosswalk and police cars or "FBI cars" will be parked in the crosswalk.
 - The camera will be placed on the sidewalk near FBI drive through, but filming away from entrance area looking North, West and South. They will also have a camera positioned near Pennsylvania Avenue to catch SSA Bowman walking south on 10th Street.
 - At the end of this scene, SSA Bowman walks out onto Pennsylvania Avenue to look at Capitol Building. This scene will be filmed from the Northeast corner of Pennsylvania Avenue and 10th Street towards the IRS Building.
- ▶ Detective McClane commandeers a vehicle and drives away from 10th and E Street, going toward 9th Street.
 - The production company will have to move their equipment trucks parked in the 900 block of E Street for this scene.

The production company will obtain all necessary filming permits from the City of Washington and the National Park Service regarding the closing 10th Street, parking on city streets and filming on Pennsylvania Avenue. Washington Metropolitan Police Officers and U.S. Park Police Officers (off-duty) will be hired to assist with vehicle and pedestrian traffic

To: Security From: Director's Office
Re: 80-HQ-1077659, 08/1006

concerns while filming and parking on the streets and sidewalks near the JEH Building.

Security Division Issues

[redacted] the Location Manager, has worked at FBI secured facilities in the past and is well aware that the film crew's equipment will need to be x-rayed, trucks will need to be swept, etc. She and the production company will work within and comply with any security measures the FBI sets forth. She will provide full names, SSNs, and any other pertinent personal information for all persons entering FBI facilities or on FBI property.

b6

On the day preceding and the morning of the filming they will do an initial load-in of most of the equipment. Equipment is taken off the large tractor trailer-sized trucks parked on the street and placed on rolling carts. Usually, the technicians walk back and forth from the equipment trucks carrying additional equipment into and out of the building as it is needed. Other people such as actors and hair and makeup personnel arrive later. The company usually has about 15 trucks, camper trailers, vans, and cars parked near the set.

In order to minimize the disruption to the FBI, the production company has agreed to limit their access to JEH to one-day only, which includes the Courtyard, Mezzanine, Room 1236 and the Director's Portrait Gallery. On that Saturday, 9/30 they will complete all the Courtyard and Mezzanine filming and then break-down and remove all of their equipment that night. On Sunday, they will finish any remaining 10th Street scenes, but will require no access to our building. This will greatly minimize the number of personnel and other resources required. The bulk of the OPA, Security, and FLSD personnel will be needed on Saturday.

FLSD Issues

- ▶ The production company would like to have all the scaffolding removed from 10th and E Streets as well as other locations on 10th Street that may be in the filming sequence.
- ▶ They would like to have the fountain in the Courtyard running during the Courtyard sequences.
- ▶ The production company will need space for the caterer, wardrobe and makeup, etc. In the past, Room 1236 and the Director's Portrait Gallery areas were used for such purposes. This would be the extent of either the crew's or extra's access to the building.

To: Security From: Director's Office
Re: 80-HQ-1077659, 08/1/2006

- They would like permission to park their generator on 9th Street sidewalk with cables running inside to courtyard and up to Mezzanine.

Summary

Although this will be personnel and time intensive, OPA recommends approving this request to the extent possible. This positive liaison with the movie industry will go far to improve relations with the industry and should, in the long term, improve the factual depiction of FBI personnel and operations in future television and theatrical releases.

The exact number of FBI personnel that will be necessary to support this project during the actual set-up, filming and clean-up is not determined as of yet. However, personnel will be needed from the Security Division, Facilities Logistics Services Division and OPA to provide physical security, electrical and maintenance support, crew supervision, etc.

If approved, [REDACTED] IPPAU, will develop, in conjunction with Security Division and FLSD, a detailed logistics plan for the filming.

Questions may be forwarded to project coordinator,

[REDACTED] at [REDACTED]

LEAD(s) :

b6

Set Lead 1: (Action)

SECURITY

AT WASHINGTON, DC

Please respond to OPA by 9/01/2006, via EC or email, as to whether and to what extent Twentieth Century Fox's film request may be approved. If approved, [REDACTED] will plan a series of meetings with the affected parties to discuss all security and facilities-related issues.

Set Lead 2: (Action)

FACILITIES LOG SERVICES

AT WASHINGTON, DC

Please respond to OPA by 9/01/2006, via EC or email, as to whether and to what extent Twentieth Century Fox's film--if approved by the Security Division--will be supported by the FLSD.

To: Security From: D' tor's Office
Re: 80-HQ-1077659, 08/006

If this project moves forward, [] will plan a series of meetings with the affected parties to discuss all security and facilities-related issues.

1 - [] Rm 7230
1 - [] Rm 7230
1 - [] Rm 7230
1 - [] Rm 7989
1 - [] Rm 7436
1 - [] Rm 7350
1 - [] Rm 7222
1 - [] Rm 7268
1 - [] 7366
1 - [] Rm. 6362
1 - [] Rm 1127
1 - [] Rm 1358
1 - [] Rm 1358
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1 - [] ALU, Rm 7338
1 - [] ALU Rm 7338
1 - [] OPCA, LA
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1 - [] Rm 7989
1 - [] Rm 7989
1 - File
1 - [] Rm 7989

b6

♦♦

RESET

August 16, 2006

Vie Email

b6

[Redacted]
Public Affairs
Federal Bureau of Investigation
Washington, D.C.

Dear [Redacted] and [Redacted]

Thank you for your work thus far on the filming of Twentieth Century Fox's feature film "Reset". We greatly appreciate the Bureau's consideration of our filming request at the Hoover Building in Washington, D.C. and we hope our request meets with your approval. As you know, the script follows John McClane, played by Bruce Willis, a New Jersey police officer, as he attempts to deliver a cyber criminal to the FBI Headquarters Building. He is thrust into the middle of a huge terrorist attempt to take over the technological infrastructure of the United States. The FBI plays a central role in cracking the terrorist plot and we would like to film various scenes at the Hoover Building.

After scouting with the Director last week our request for filming is as follows:

- Filming is tentatively scheduled for Saturday September 30th and part of Sunday, October 1st, 2006. October 1st will become a full day of filming if Saturday is rained out. (If our schedule shifts due to unforeseen events, we may possibly need to push the filming dates to Saturday October 7th and Sunday October 8th, 2006.) Friday, September 29th will be a day of set up and prelighting, but the schedule is forthcoming. 10th Street will be cleared and opened to through traffic by the end of the day Sunday, October 1st.
- Filming locations will include 10th Street between Pennsylvania Avenue and E Street and the sidewalk and stairs adjacent to the FBI Building, Pennsylvania Avenue at the intersection of 10th Street, the FBI courtyard on the ground floor and the Courtyard Mezzanine.
- While filming on 10th Street we will not film the security areas. Access to this area for FBI employees and vehicles will be left open at all times. We may need to ask cars and individuals to wait a few moments while the camera is rolling.
- Our technical scout is tentatively scheduled for September 15th, 16th or 17th.
- Names and security information of all individuals entering the FBI will be provided in time for security checks to be completed.
- Equipment trucks will be parked nearby in city parking spaces including, if possible, on the South side of E Street between 9th and 10th Streets if possible.
- We will obtain all necessary filming permits from the City of Washington and the National Park Service regarding closing 10th Street, parking on city streets and filming on Pennsylvania Avenue. We will work closely with the 1001 Pennsylvania Avenue Building, the Justice Dept. Building and the IRS Building regarding this filming.
- Washington, DC Metropolitan Police Officers and U.S. Park Police Officers (off-duty) will be hired to assist with vehicle and pedestrian traffic concerns while filming and parking on the streets and sidewalks near the Hoover Bldg.

**Twentieth Century Fox 100 Universal City Plaza Building 9128, Suite D
Universal City, CA 91608 818-733-2287 office 818-866-0420 fax**

Leopold-1169

10th STREET SCENES: Tentatively Saturday 9/30/06, Set up Friday evening 9/29/06. Rain date 10/1 or 10/7 and 10/8/06.

- 1) Hoover Building employees (played by extras) being evacuated through the stairs in the middle of the block of 10th Street. Hazmat crews entering building on stairs.
 - a. Stairway barrier will need to be opened or removed to make stairway look like an operational entrance.
 - b. Camera on sidewalk between stairs and FBI entrance ramp. Camera will film looking towards stairway - away from entrance area at all times.
 - c. FBI vehicles parked on sidewalk and street – exact placement to be determined by camera. We would like to borrow as many vehicles as you can loan us for the day for this filming. Once a vehicle has been established in the scene it cannot be moved until all filming in the area is completed. In addition to the FBI SUV's, vans and cars, could we also use a Hazmat vehicle?
 - d. Can we please have the empty planter/barriers removed for this scene?
- 2) FBI emergency operations command post in 3 trailers parked in a horseshoe shape in 10th Street near Pennsylvania Avenue including the crosswalk. Approximately 400 extras in 10th Street. During this scene lead character drives up, stops his car and walks into one of the trailers.
 - a. Camera position near Pennsylvania Avenue – FBI entrance area obscured by set dressing trailers.
 - b. FBI vehicles parked on sidewalk and in street.
 - c. May have Metropolitan Police Cars in this scene in addition to FBI vehicles.
 - d. 500 extras in this scene will be staged and fed off FBI premises.
 - e. E Street end of 10th Street will remain accessible for vehicles and pedestrians to enter and exit the FBI Building and the parking garage at 1001 Pennsylvania Avenue. 10th Street will be closed to through traffic. Metropolitan Police will assist with traffic.
- 3) FBI Senior Agent Bowman, runs out of 10th Street stairway and down to Pennsylvania Avenue to look at Capitol Building.
 - a. 10th Street will be blocked to through traffic but one lane nearest FBI Building will be left open at all times for vehicles to drive South and North on 10th Street from E Street. One lane on West side of 10th Street will also be left open for the office building to have access to parking garage.
 - b. Set dressing will include barricades placed adjacent to the crosswalk and police cars or FBI cars will be parked in the crosswalk.
 - c. May we please have all the scaffolding removed from the entrance area and from the area near 10th & E Streets also?
 - d. Camera on sidewalk near FBI entrance ramp but filming away from entrance area looking North, West and South. We will also have a camera position near Pennsylvania Avenue to catch Bowman walking south on 10th Street. During this shot the entrance area will be covered by the set dressing trailers parked in 10th Street. If the entrance area is ever in need of covering, we will park a vehicle in front of it.
 - e. At the end of this scene, Bowman walks out into Pennsylvania Avenue to look at Capitol Building. We will film this scene from the Northeast corner of Pennsylvania Avenue and 10th Street filming towards the IRS Building. We will film the reverse of this scene (Bowman's view of the Capitol Building) at Pennsylvania Avenue and 4th Street. To cheat 4th Street as though it is 10th Street in order to give the camera a closer view of the Capitol Building, we will move the 10th Street barricades and police cars down to 4th Street. Would it be possible to move an FBI vehicle to 4th Street for this scene if needed?

- 4) McClane commandeers a vehicle and drives away from 10th Street on E Street, going towards 9th Street.
 - a. Our equipment trucks parked in the 900 block of E Street (if allowed) will need to be moved for this scene.

COURTYARD SCENES tentatively 9/30/06 OR 10/1/06

- 1) Establishing shot of building with workers walking in courtyard.
 - a. Camera near Hoover plaque looking up at building and across courtyard.
 - b. Approx. 65 extras total for all courtyard scenes – staged and fed inside FBI.
 - c. Approx. 150 crew members (also to be fed inside FBI).
 - d. Fountain turned on for every courtyard scene.
- 2) Evacuating employees hurry towards exits while Hazmat crews hurry across courtyard towards entrances and up courtyard stairs.
 - a. Camera position #1 near JE Hoover Plaque
 - b. Camera position #2 under overhang near Pennsylvania Avenue entrance filming towards courtyard with security kiosk in foreground.
 - c. Inside security kiosk add 2 – 3 small movie lights and 2 monitors. Setup may be able to occur during filming on 10th Street.
 - d. Hazmat blinking lights placed on ground floor level and mezzanine level.
 - e. 3-4 big lights on Mezzanine and 3-4 big lights on ground floor. We will need access to Mezzanine through handicapped entrance on E Street.
 - f. Generator parked on 9th Street (sidewalk?) with cable running inside to courtyard and up to Mezzanine.
 - g. Pre-light work laying down cables possibly on Friday 9/29 and definitely on Saturday 9/30.
- 3) Mezzanine view of evacuating employees and Hazmat crews as they enter and exit using the courtyard stairs.
 - a. Camera on Mezzanine near stairs. Camera will see Southern portion of mezzanine near Pennsylvanian Avenue
 - b. Will see existing flags and will bring flags on stands to place for camera.
 - c. Hazmat lights blinking on Mezzanine

Thank you very much for your assistance. Please accept this letter as an initial request which may require amending as we move through the process. I am available for a meeting at your convenience.

Sincerely,

D.C. Location Manager

Reset

b6

 home/office
cell



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Full Cast and Crew for Live Free or Die Hard (2007)

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Directed by

[Len Wiseman](#)

Writing credits (in alphabetical order)

[Mark Bomback](#) screenplay

[Doug Richardson](#) written by

[Roderick Thorp](#) characters

Cast (in credits order)



[Bruce Willis](#) John McClane

rest of cast listed alphabetically:



[Justin Long](#)

Produced by

[Stephen J. Eads](#) co-producer

[John McTiernan](#) producer

[Arnold Rifkin](#) producer

[Bruce Willis](#) producer

Cinematography by

[David Tattersall](#)

Film Editing by

[Nicolas De Toth](#)

Production Design by

[Patrick Tatopoulos](#)

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Second Unit Director or Assistant Director

[Brian Smrz](#) [second unit director](#)

Art Department

[Palma Bellardoni](#) [art department coordinator](#)
[Darrin Denlinger](#) [storyboard artist](#)
[Bruce Di Valerio](#) [construction coordinator](#)
[Timothy M. Earls](#) [set designer](#)
[Patricio M. Farrell](#) [assistant art director](#)
[Cheryl Gould](#) [lead man](#)
[James Hegedus](#) [illustrator](#)
[Geoff Hubbard](#) [set designer](#)
[William J. Law III](#) [set designer](#)
[Scott Maginnis](#) [property master](#)
[Robert McKinnon](#) [illustrator](#)
[Jeff Ozimek](#) [set designer](#)
[Jason Sweers](#) [assistant art director](#)
[Alexandra Ward](#) [art department assistant](#)

Special Effects by

[James Bomalick](#) [special effects technician](#)

Stunts

[Brad Martin](#) [stunt coordinator](#)

Other crew

[John Armstrong](#) [picture car coordinator](#)
[Tory Mell](#) [production assistant](#)
[Trey Neely](#) [production assistant](#)
[Cynthia Quan](#) [accountant](#)

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02A

[Redacted]

From:

[Redacted]

Sent: Tuesday, September 19, 2006 3:23 PM

To:

[Redacted]

Subject: "Transformers" film shoot

b6

[Redacted]

Thank you once again for all the support and cooperation you and your colleagues showed us on "The Kingdom" film shoot last week. Though it was a relatively simple establishing shot, everything went very smoothly, despite our delayed arrival.

Anyway, we have another project coming to town for one day of filming on Sunday, October 1. The movie is "Transformers," and is a live-action film based on the popular toy line/cartoon by the same name. The film is directed by Michael Bay, and produced by Dreamworks. If you are not familiar with them, the Transformers are essentially robots from another world that can transform into different everyday things, primarily cars, trucks, planes, etc. In a nutshell, there are bad robots and good robots. They all come to Earth, the bad robots bent on ruling the universe, the good robots determined to stop them and protect the citizens of Earth.

There is a small scene that is supposed to take place in an FBI interrogation room. In order to establish that this interrogation room is at the J. Edgar Hoover Building, we wish to shoot an establishing shot of the building from somewhere on Pennsylvania Ave. As we plan on shooting this on a Sunday, we would like to populate the sidewalk in front of the building with 50-75 extras. It is supposed to take place in the middle of a work day. If at all possible, we may want some extras to come in and out of one set of doors, though our shot would not hinge on that. It would just help us sell that it is a typical work day.

As you will see in the script, FBI agents apprehend a code breaking analyst and her friend for illicitly copying some top secret information from the Pentagon. The FBI is portrayed in neither a good or bad way, in my opinion. They are investigating the suspected possession of classified materials by a woman in the temporary employ of the Department of Defense.

We intend to shoot this probably sometime between the hours of 7am-noon on Sunday, October 1. We will be able to give you a smaller window of time as we get a little closer. The shot should not take longer than an hour. Please let me know what I need to do to help expedite this request. I can give you a copy of the script, but I need you to sign a Confidentiality Agreement to do so. I am looking forward to working with you again.

--

Best,

✓

[Redacted]

Assistant Location Manager
Transformers

[Redacted] mobile

[Redacted]

b6

Assigned to
9/20/06

[Redacted]

80-149-1077659-11322

ORIGINAL

9/20/2006

Leopold-1174

FEDERAL BUREAU OF INVESTIGATION

Precedence: DEADLINE 04/02/2007

Date: 03/27/2007

To: Cyber

Attn: AD James Finch

UC [REDACTED]

From: Director's Office

Investigative Publicity and Public Affairs Unit

Contact: [REDACTED]

Approved By: [REDACTED] *JP*

Drafted By: [REDACTED]

Case ID #:

80-HQ-1077659 #11513

Title: PUBLIC AFFAIRS MATTERS
REQUEST TO USE INFRAGARD SEAL
MOTION PICTURE "UNTRACEABLE"

Synopsis: [REDACTED], who is overseeing clearances for the motion picture "Untraceable," has requested permission to use a plaque featuring the Infragard Seal seen at the FBI Portland office as background set dressing in the above-referenced movie.

Enclosures: E-mail from [REDACTED] and copy of Infragard seal she is requesting to use.

Details: The production team of "Untraceable" has been working with FBI Portland on location in preparation for the motion picture "Untraceable," starring Diane Lane and Colin Hanks.

Upon visiting FBI Portland offices and seeing the Infragard plaque on display, the production team became interested in using that plaque with Infragard Seal as a set decoration in a fictitious FBI office.

The motion picture is about how a fictitious FBI agent tracks down and captures a cyber criminal who used computers and internet counters attached to lethal devices to kill victims. Previously, the FBI Office of Public Affairs and FBI Los Angeles reviewed the script and Lakeshore Entertainment was granted permission via a formal letter to the producers of "Untraceable" to use the FBI Seal in set decorations.

b6

Leopold-1175

To: Cyber From: Director's Office
Re: 80-HQ-1077659, 07/2007

Per a discussion with SSA [REDACTED], IPPAU is requesting UC [REDACTED] (PPAU) review this request and make a determination whether to grant permission to use Portland's Infragard plaque or a replica in the movie "Untraceable."

b6

LEAD(s) :

Set Lead 1: (Action)

CYBER

AT WASHINGTON, DC

OPA requests that PPAU UC [REDACTED], Cyber Division, respond by e-mail or EC by April 2, 2007, as to whether [REDACTED] is granted permission to use the Infragard seal as set dressing in the motion picture "Untraceable."

♦♦

1- SSA [REDACTED]
1- [REDACTED]
1- [REDACTED]
1- [REDACTED]
1- [REDACTED]
1- [REDACTED]
1- [REDACTED]
1- file

[REDACTED]

From: [REDACTED]

Sent: Wednesday, March 21, 2007 5:36 PM

To: [REDACTED]

Subject: UNTRACEABLE & INFRAGARD

Importance: High

Attachments: infragard.jpg

b6

Hi [REDACTED]

Here is another plaque we would like to borrow from the FBI in Portland – to use as background set dressing in our FBI offices (set). The image is attached.

Do you know if I need to contact Infragard for clearance? I understand that Infragard is an FBI organization, but perhaps I need to clear it with Infragard specifically?

Any guidance you can provide would be much appreciated.

Many thanks,
Kind regards,

[REDACTED]

UNTRACEABLE

b6

[REDACTED]

Clearances
UNTRACEABLE PRODUCTIONS LLC
Convention Plaza Office Bldg
123 NE 3rd Ave., Suite 606
Portland, OR 97232
Tel: [REDACTED]
Fax: [REDACTED]
Email: [REDACTED]

3/22/2007

Leopold-1177



[redacted] (OPA) (FBI)

From: [redacted] (CyD) (FBI)
Sent: Thursday, March 29, 2007 2:44 PM
To: [redacted] (OPA) (FBI)
Subject: RE: Re: request permission to use INFRAGARD poster in movie, "UNTRACEABLE"

UNCLASSIFIED
NON-RECORD

b6

Approved w/ one question. Why did they want to use the InfraGard seal? Did they know what the program was about or was it just an available seal? Thanks, [redacted]

-----Original Message-----

From: [redacted] (OPA) (FBI)
Sent: Wednesday, March 28, 2007 3:54 PM
To: [redacted] (CyD) (FBI)
Cc: [redacted] (CyD) (FBI)
Subject: Re: request permission to use INFRAGARD poster in movie, "UNTRACEABLE"

UNCLASSIFIED
NON-RECORD

Please see attached EC making its way to you via interoffice mail sometime tomorrow. The "UNTRACEABLE" movie production is slated to begin very shortly, so any help you can provide expediting Infragard approval to use the seal in a set decoration capacity would be greatly appreciated.

Sincerely,

[redacted]

Public Affairs Specialist
Investigative Publicity and Public Affairs
Office of Public Affairs
<< File: Untraceable-INFRAGARD.wpd >>

b6

UNCLASSIFIED

UNCLASSIFIED

[redacted]
From: [redacted]
Sent: Wednesday, February 07, 2007 1:30 PM
To: [redacted]
Subject: FW: "Public Enemies"

[redacted]
Please O&A to [redacted] due 2/28.

[redacted]
Please handle as we have been discussing.

b6

[redacted]
-----Original Message-----
From: [redacted]
Sent: Wednesday, February 07, 2007 1:24 PM
To: [redacted]
Subject: FW: "Public Enemies"

FYI: New project: Michael Mann, "PUBLIC ENEMIES" movie (adaptation of Burrough's book).

[redacted]
-----Original Message-----
From: [redacted] [mailto:[redacted]]
Sent: Wednesday, February 07, 2007 1:13 PM
To: [redacted]
Subject: re: "Public Enemies"

[redacted]
Thanks for getting back to us so quickly. My name is [redacted] I'm working with Michael Mann on an adaptation of the Bryan Burrough's book "Public Enemies" which was published in 2004. As you know, it is about the FBI "war on crime" against Dillinger, Baby Face Nelson, Karpis, etc. We are focusing the film on Dillinger and Melvin Purvis. What Michael keeps asking for, and what we need help with, is any sort of forensic or scientific investigatory tools that would have helped Purvis get Dillinger. Apart from setting up a network of informants, what else would have helped them? What MM is specifically interested in are early wiretap methods. Who had phones in those days? How would the early FBI have tapped phones? Any specific details is what he is looking for...he wants this scene to be very authentic.....from setting up the equipment to the retrieval of the information, how would this have worked? I also mentioned to you that we need this quickly, Michael is hoping to have a finished draft in the next few weeks. My apologies for making our deadline an issue, since I know you are swamped! Any help would be greatly appreciated.

b6

All best, [redacted]

My phone is [redacted]

100-1077659-11876
ORIGINAL



Filing and Security

Primary Case: 80-HQ-1077659

Case Title: (U) PUBLIC AFFAIRS MATTERS
DOCUMENTARIES TELEVISION
MOVIES -

Serial Number: 1205

Serialized: 10/23/1995

Initiated: 06/11/2012

Details

Serial #: 1205

Type: MEMO

Document Title: THE ROCK

Approval Date: 10/23/1995

Classification: SN

Contents: *No Content Available*

serial 1205

UNCLASSIFIED



FEDERAL BUREAU OF INVESTIGATION

Import Form

Form Type: EMAIL

Date: 11/16/2012

Title: (U) "La Scorta" Film, Request by

Approved By: UC

b6

Drafted By:

Case ID #: 80-HQ-1077659

(U) PUBLIC AFFAIRS MATTERS DOCUMENTARIES
TELEVISION MOVIES -

Synopsis: (U) [redacted] of Stone Vs. Stone requests background interviews for remake of Italian film "La Scorta," about the murders of Italian Judges Falcone and Borsellino and investigations into [redacted]

◆ ◆

UNCLASSIFIED

Serial 14089

Leopold-1047

[redacted]_La_Scorta

From: [redacted] [mailto:[redacted]]
Sent: Thursday, November 15, 2012 6:45 PM
To: [redacted]
Subject: Re: Investigations re Italian Judges Falcone & Borsellino

[redacted]
THANK YOU FOR GETTING BACK TO ME AND SORRY FOR MY SLOW RESPONSE.

I'VE EMBEDDED MY RESPONSES TO YOUR QUESTIONS BELOW. I'M REALLY LOOKING TO START WITH ONE PERSON WHO MIGHT HAVE HAD THE MOST ACTIVE INVOLVEMENT IN SUPPORT OF FALCONE & BORSELLINO INVESTIGATIONS/PROSECUTIONS PARTICULARLY IN RELATION TO THE CORLEONESI. OR ANY FBI PERSON WHO MAY HAVE SUPPORTED THE CARABINIERI TO INVESTIGATE/APPREHEND [redacted] (IF THE FBI HAD ANY SUCH INVOLVEMENT).

b6

SO, MOSTLY INTERESTED IN SOMEBODY GIVING ME A BETTER UNDERSTANDING OF ANY FBI INVOLVEMENT AT ALL IN SICILIAN MAFIA INVESTIGATIONS DURING THIS PERIOD OF SO MANY MAFIA PROSECUTOR ASSASSINATIONS IN ITALY.

BEST,
[redacted]

On Nov 13, 2012, at 8:58 AM, [redacted] wrote:

will the film be a narrative/drama or a documentary?

THIS WILL BE A NARRATIVE FEATURE FILM. THE PROJECT WAS PREVIOUSLY CALLED "CARTEL" AND WAS SET IN MEXICO WITH THE LEAD AS A D.E.A. AGENT [redacted]. THE PROJECT IS BEING RE-SET IN ITALY. (I COULD CERTAINLY SEND YOU A COPY OF THE ORIGINAL FILM (BASED ON A TRUE STORY) FOR WHICH THIS WILL BE A CONCEPTUAL REMAKE, THOUGH NOT BASED ON THE SAME INVESTIGATION.

Could you explain, or send a synopsis, of the general nature of the film?

THE FILM IS ABOUT A BODYGUARD TEAM AND THE INVESTIGATIVE JUDGE-MAGISTRATE (THE "TEAM") WHOM THEY ARE ASSIGNED TO PROTECT AS THEY ATTEMPT TO TIE WIDESPREAD CORRUPTION IN A REGIONAL ITALIAN GOVERNMENT TO THE ASSASSINS OF THE JUDGE-MAGISTRATE'S PREDECESSOR AND ONE OF HIS BODYGUARDS. THE TEAM IS IN PURSUIT OF THE "CAPO DI TUTTI CAPI", THE HEAD "BOSS OF BOSSES" OF THE SICILIAN MAFIA.

what role will the FBI play?

THE FBI WOULD PLAY A CENTRAL ROLE (AND PERHAPS THE LEAD CHARACTER) IN ACTIVELY SUPPORTING THE MAFIA CORRUPTION INVESTIGATION AND SUPPORT IN THE FORENSIC INVESTIGATION DUE TO THE FACT THAT THE TEAM IS UNABLE TO TRUST A DEEPLY CORRUPT ITALIAN POLICE AND GOVERNMENT.

o Please outline specific questions you would like to ask about the Falcone/Borsellino assassination investigation, the manhunt for [redacted] and also the "Pizza Connection/." This will help ensure we can match you with the appropriate subject matter

b6

[redacted] personnel.

[redacted] La_Scorta

b6

MAYBE WE SHOULD LEAVE OUT THE PIZZA CONNECTION ELEMENT FOR NOW AND FOCUS ON FALCONE, BORSELLINO AND APPREHENSION OF [redacted] I THINK THE BEST PERSON TO SPEAK TO WOULD BE THE LEAD AGENT AND/OR LIAISON TO JUDGES FALCONE & BORSELLINO. OR PERHAPS THE US EMBASSY'S LEGAL ATTACHE IN ROME AT THE TIME. ANY PERSON WHO MIGHT BE DEEPLY FAMILIAR WITH FBI INVOLVEMENT WITH MAFIA INVESTIGATIONS AT THAT TIME WOULD BE ABLE TO HELP ME PLOT A ROADMAP TO FURTHER INTERVIEWS.

. What are your timelines/deadlines for background discussions? PREFERABLY WITHIN FIRST QUARTER 2013.

would you like to conduct these over the phone or in person? Is this for background only, or do you plan to conduct on-camera interviews? I WOULD PREFER IN PERSON. THIS IS FOR BACKGROUND, NOT FOR ON-CAMERA. THOUGH FOR EFFICIENCY IT WOULD BE GREAT TO BE ABLE TO RECORD (AUDIO-ONLY) THE INTERVIEWS.

. Have the Carabinieri agreed to be part of the production, or do you plan to ask for their assistance, too?

YES, I WOULD BE INTERESTED IN INTERVIEWING CARABINIERI BODYGUARDS AND INVESTIGATIVE PERSONNEL IN ROME AND PERHAPS OTHER PARTS OF ITALY.

o Who else do you plan to speak with about the investigation, manhunt, and "Pizza Connection"?

ANY JUDGE-MAGISTRATES WHO MIGHT BE INTERESTED/AVAILABLE TO DISCUSS THIS PERIOD OF THE "CLEAN HANDS INVESTIGATIONS". ALSO POSSIBLY INTERPOL (IF THEY HAD ANY ROLE) OR ANY OTHER ITALIAN LAW ENFORCEMENT NAD/OR EXECUTIVE PROTECTION ELEMENTS THAT MAY HAVE BEEN INVOLVED.

[redacted]
STONE vs. STONE
email: [redacted]
domain: www.stoneystone.com
phone: [redacted]

b6

Good morning [redacted]

Thank you for your email. My name is [redacted] and I will assist you with this request. In order to move forward with your request, the FBI requires additional information for vetting with necessary divisions.

* Will the film be a narrative/drama or a documentary?
* Could you explain, or send a synopsis, of the general nature of the film?

[redacted] La Scorta

* What role will the FBI play?

o Please outline specific questions you would like to ask about the Falcone/Borsellino assassination investigation, the manhunt for [redacted] and also the "Pizza Connection/." This will help ensure we can match you with the appropriate subject matter personnel.

* What are your timelines/deadlines for background discussions? Would you like to conduct these over the phone or in person? Is this for background only, or do you plan to conduct on-camera interviews?

* Have the Carabinieri agreed to be part of the production, or do you plan to ask for their assistance, too?

o Who else do you plan to speak with about the investigation, manhunt, and "Pizza Connection"?

b6

Thank you!

[redacted]

[redacted]

Public Affairs Specialist
Federal Bureau of Investigation

[redacted]

Read our guide for writers, authors, and producers: Working With the FBI.

From: [redacted] [mailto:[redacted]]
Sent: Monday, November 12, 2012 7:19 PM
To: Public.Affairs
Subject: Investigations re Italian Judges Falcone & Borsellino

Dear FBI Publicity,

I am a movie producer working on a remake of an Italian film called La Scorta, a true story about a mafia investigation by an Italian Judge Magistrate, Francesco Tauresino. My partners on the project are [redacted] and [redacted] (They recently produced "J. Edgar.") We would like to set the remake of this film in Italy in a similar world of Italian/Sicilian mafia.

b6

Many years ago I requested from [redacted] if it might be possible to learn a great deal more about the FBI's involvement in the investigations into the assassinations of Italian Judges Falcone and Borsellino. [redacted] responded that they could not provide much support because some of those investigations and, more importantly, prosecutions were still in progress in Italy.

I am now hoping that now, 17 years or so after my original inquiry, it may be possible to learn more about these investigations and the apprehension of [redacted]

who would be the right person to talk to about getting permission to learn more

[redacted] La Scorta
about these
investigations from the early 90's.

Sincerely,

b6

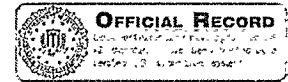
[redacted]
Excerpt from Letter to [redacted] Oct. 4, 1995:
"This film is a re-make of an Italian film called La Scorta, and revolves around the investigation by Judge-Prosecutor Francesco Tauresino into the mafia assassination of his predecessor in a small town in Sicily . . . we would need to learn as much as possible about the Falcone and Borsellino assassination investigation, the deeper background in the so-called Pizza Connection, and the manhunt that led to the eventual apprehension of [redacted] [redacted]. Accordingly, we hope it might be possible to meet the FBI agents and/or legal attaches that served an important role in this case so that we can get a better vision of how to represent the story . . . Please let us know how it might be possible to pursue this story further with the cooperation of the FBI."

FEDERAL BUREAU OF INVESTIGATION
FOI/PA
DELETED PAGE INFORMATION SHEET
Civil Action# 1:17-cv-00001

Total Deleted Page(s) = 1
Page 5 ~ b4; b6;

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X For this Page X
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UNCLASSIFIED



FEDERAL BUREAU OF INVESTIGATION

Import Form

Form Type: EMAIL

Date: 11/16/2012

Title: (U) "La Scorta" Film, Request by

Approved By: UC

b6

Drafted By:

Case ID #: 80-HQ-1077659

(U) PUBLIC AFFAIRS MATTERS DOCUMENTARIES
TELEVISION MOVIES -

Synopsis: (U) [redacted] of Stone Vs. Stone requests background interviews for remake of Italian film "La Scorta," about the murders of Italian Judges Falcone and Borsellino and investigations into Salvatore "Totò" Riina.

◆◆

UNCLASSIFIED

Serial 14089

Leopold-1047

[redacted]
From: [redacted] [mailto:[redacted]]
Sent: Thursday, November 15, 2012 6:45 PM
To: [redacted]
Subject: Re: [redacted]
[redacted]

THANK YOU FOR GETTING BACK TO ME AND SORRY FOR MY SLOW RESPONSE.

I'VE EMBEDDED MY RESPONSES TO YOUR QUESTIONS BELOW. I'M REALLY LOOKING TO START WITH ONE PERSON WHO MIGHT HAVE HAD THE MOST ACTIVE INVOLVEMENT IN SUPPORT OF

b4
b6

[redacted]
BEST,
[redacted]

On Nov 13, 2012, at 8:58 AM, [redacted] wrote:

will the film be a narrative/drama or a documentary?

THIS WILL BE A [redacted] THE PROJECT WAS PREVIOUSLY CALLED

Could you explain, or send a synopsis, of the general nature of the film?

[redacted]
what role will the FBI play?
[redacted]

b4

o Please outline specific questions you would like to ask about the

[redacted]
[redacted] This will help ensure we can match you with the appropriate subject matter

[REDACTED]

WOULD BE ABLE TO HELP ME PLOT A ROADMAP TO FURTHER INTERVIEWS.

. What are your timelines/deadlines for background discussions?
PREFERABLY WITHIN FIRST QUARTER 2013.

would you like to conduct these over the phone or in person? Is this for background only, or do you plan to conduct on-camera interviews?
I WOULD PREFER IN PERSON. THIS IS FOR BACKGROUND, NOT FOR ON-CAMERA. THOUGH FOR EFFICIENCY IT WOULD BE GREAT TO BE ABLE TO RECORD (AUDIO-ONLY) THE INTERVIEWS.

. Have [REDACTED] agreed to be part of the production, or do you plan to ask for their assistance, too?

[REDACTED]

o who else do you plan to speak with about the [REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

STONE vs. STONE
email: [REDACTED]
domain: www.stonestone.com
phone: [REDACTED]

b4
b6

Good morning [REDACTED]

Thank you for your email. My name is [REDACTED] and I will assist you with this request. In order to move forward with your request, the FBI requires additional information for vetting with necessary divisions.

- * will the film be a narrative/drama or a documentary?
- * Could you explain, or send a synopsis, of the general nature of the film?

about these

sincerely,

b4
b6

Excerpt from Letter to [redacted] Oct. 4, 1995:

[redacted]

Filing and Security

Primary Case: 80-HQ-1077659

Case Title: (U) PUBLIC AFFAIRS MATTERS
DOCUMENTARIES TELEVISION
MOVIES -

Serial Number: 1424

Serialized: 06/07/1996

Initiated: 06/11/2012

Details

Serial #: 1424

Type: OTHER

Document Title: EVEN CONNERY AND CAGE CAN'T RESCUE THE ROCK

Approval Date: 06/07/1996

Classification: SN

Contents: *No Content Available*

Serial 1424



Filing and Security

Primary Case: 80-HQ-1077659

Case Title: (U) PUBLIC AFFAIRS MATTERS
DOCUMENTARIES TELEVISION
MOVIES -

Serial Number: 2729

Serialized: 03/09/1998

Initiated: 06/11/2012

Details

Serial #: 2729

Type: FAX

Document Title: PUBLIC ENENEMIS ON THE ROCK

Approval Date: 03/09/1998

Classification: SN

Contents: *No Content Available*

Serial 2729

Leopold-1053
5/21/2015 10:03 AM



Filing and Security

Primary Case: 80-HQ-1077659

Case Title: (U) PUBLIC AFFAIRS MATTERS
DOCUMENTARIES TELEVISION
MOVIES -

Serial Number: 3972

Serialized: 02/14/2000

Initiated: 06/11/2012

Details

Serial #: 3972

Type: EC

Document Title: CAPTIONED COMPANY REQUESTS FBI ASSISTANCE DURING PRODUCTION

Approval Date: 02/14/2000

Classification: SN

Contents:

Precedence: DEADLINE 02/18/2000 Date: 02/14/2000

To: Washington Field Attn: SAC
Media Representative

CIRG Attn: SAC Roger Nisley
SSA [redacted]
SSA [redacted]

Training Attn: SSA [redacted]
SSA [redacted]
SSA [redacted]

Laboratory Attn: AD Donald Kerr
SSA [redacted]
[redacted]

From: Director's Office
Office of Public and Congressional Affairs (OPCA)
Fugitive Publicity and Internet Media
Services Unit (FPIMSU)
Contact: [redacted]

Approved By: [redacted]

Drafted By: [redacted]

Case ID #: 80-HQ-1077659

Title: TELEVISION/MOTION PICTURE PUBLICITY
"HANNIBAL"
DINO DE LAURENTIIS COMPANY
[redacted]

REQUEST FOR ASSISTANCE

Synopsis: Captioned company requests FBI assistance during
production
of the upcoming movie "Hannibal."

Details: [redacted] captioned movie, is beginning work
on the sequel to the movie, "Silence of the Lambs," entitled
"Hannibal," which is expected to be in movie theaters in 2001.

[redacted] requests general tours of the FBI Academy and
CIRG on the morning of Friday, February 25. At CIRG, [redacted]
would
like to focus on the FBI's Behavioral Sciences area.

b6

b6

Serial 3972

[redacted] requests a tour of the FBI Laboratory during the afternoon of Friday, February 25. He is particularly interested in handwriting and x-ray analysis.

[redacted] may also want to visit the Washington Field Office during Friday afternoon to take a general tour of an FBI Field Office.

[redacted] of [redacted] and [redacted]
[redacted]

b6
b7E

The Office of Public and Congressional Affairs (OPCA) recommends assisting [redacted] with technical advice. Should receiving offices agree to cooperate with this project, OPCA recommends that only information suitable for dissemination to the public be provided. Also, no comments should be made about any sensitive investigative techniques or methods that may be used by the FBI. It is advised that during any granted interview, the Media Representative or the Chief Division Counsel be present.

Questions may be forwarded to [redacted] FPIMSU, OPCA, Room 7972, extension [redacted]

LEAD(s):

Set Lead 1:

WASHINGTON FIELD
AT WASHINGTON, D.C.

OPCA requests that FBI Washington respond, via EC by COB 2/18/2000 as to whether, and to what extent, the FBI may provide assistance to [redacted]

Set Lead 2:

CIRG
AT QUANTICO, VA

b6

OPCA requests that CIRG respond, via EC by COB 2/18/2000, as to whether, and to what extent, the FBI may provide assistance to [redacted]

Please forward copies of your response to:

- 1) Unit Chief, FPIMSU, Room 7972
- 2) [redacted], FPIMSU, Room 7972.

Set Lead 3:

TRAINING
AT QUANTICO, VA

OPCA requests that The FBI Academy respond, via EC by COB

[Redacted]

2/18/2000, as to whether, and to what extent, the FBI may provide assistance to [Redacted]
Please forward copies of your response to:

- 1)Unit Chief, FPIMSU, Room 7972
- 2) [Redacted] FPIMSU, Room 7972.

Set Lead 4:

b6

LABORATORY DIVISION

The Laboratory is requested to provide [Redacted] with a point of contact with knowledge of handwriting and x-ray analysis to accompany [Redacted] on a tour. A point of contact with knowledge of general Laboratory procedures is also needed. OPCA requests that the Laboratory respond, via EC by COB 2/18/2000, as to whether, and to what extent, the FBI may provide assistance to [Redacted]
Please forward copies of your response to:

- 1)Unit Chief, FPIMSU, Room 7972
- 2) [Redacted] FPIMSU, Room 7972.

- 1 - [Redacted] (Rm 7240)
 - 1 - AD Higginbotham (Training)
 - 1 - [Redacted] (Rm 7972)
 - 1 - SA [Redacted] (Washington Field)
 - 1 - [Redacted] (Rm 11880)
 - 1 - [Redacted] (Rm 7972)
 - 1 - [Redacted] (Rm 7972)
- File

b6

Routing

Drafted by: null

Approved by: [Redacted]

[Redacted]

Filing and Security

Primary Case: 80-HQ-1077659

Case Title: (U) PUBLIC AFFAIRS MATTERS
DOCUMENTARIES TELEVISION
MOVIES -

Serial Number: 3981

Serialized: 02/17/2000

Initiated: 06/11/2012

Details

Serial #: 3981

Type: EC

Document Title: CAPTIONED COMPANY REQUESTS FBI ASSISTANCE DURING PRODUCTION

Approval Date: 02/17/2000

Classification: SN

Contents:

Precedence: DEADLINE 02/23/2000 Date: 02/17/2000

To: Washington Field Attn: SAC
Media Representative
SA [Redacted]

From: Director's Office
Office of Public and Congressional Affairs (OPCA)
Fugitive Publicity and Internet Media
Services Unit (FPIMSU)
Contact: [Redacted]

b6

Approved By: [Redacted]

Drafted By: [Redacted]

Case ID #: 80-HQ-1077659

Title: TELEVISION/MOTION PICTURE PUBLICITY
"HANNIBAL"
DINO DE LAURENTIIS COMPANY
[Redacted]
REQUEST FOR ASSISTANCE

Synopsis: Captioned company requests FBI assistance during
production
of the upcoming movie "Hannibal."

Details: [Redacted] captioned movie, is beginning work
on the sequel to the movie, "Silence of the Lambs," entitled
"Hannibal," which is expected to be in movie theaters in 2001. [Redacted]
[Redacted] wishes to make the portrayal of the fictional Agent Clarice
Starling as realistic as possible.

[Redacted] requests the assistance of a female Agent in her
30's. Assistance would include advice on how Agents interact and
conduct their daily business. [Redacted] will provide more details
about what he requires on Friday, February 25, when he tours various
FBI locations.

SSA [Redacted] CIRG, recommended SA [Redacted] to
aid [Redacted]

[Redacted] of [Redacted] and [Redacted]
[Redacted]

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The Office of Public and Congressional Affairs (OPCA)
recommends assisting [Redacted] Should WFO and SA [Redacted] agree to

Serial 3981

cooperate with this project, OPCA recommends that only information suitable for dissemination to the public be provided. Also, no comments should be made about any sensitive investigative techniques or methods that may be used by the FBI.

Questions may be forwarded to [redacted] FPIMSU, OPCA, Room 7972, extension [redacted]

LEAD(s):

Set Lead 1:

WASHINGTON FIELD
AT WASHINGTON, D.C.

The Washington Field Office is requested to respond as to whether SA [redacted] may assist [redacted] in recreating a realistic Special Agent character. If so, WFO is requested to allow SA [redacted] time away from the office on Friday, February 25, to meet [redacted]

[redacted] Future cooperation may require SA [redacted] time in order to meet briefly with the actress playing Clarice Starling and to respond to phone inquiries. OPCA requests that the WFO respond, via EC by COB 2/23/2000 as to whether, and to what extent, the FBI may provide assistance to [redacted]

b6

- 1 - [redacted] (Rm 7240)
 - 1 - SSA [redacted] (Training)
 - 1 - [redacted] (Rm 7972)
 - 1 - [redacted] (Rm 11880)
 - 1 - [redacted] (Rm 7972)
 - 1 - [redacted] (Rm 7972)
- File

Routing

Drafted by: null

Approved by: [redacted]

1 of 2

CC: 2 -WFO
1- SAC, Criminal Division
1- Media Representative

Routing

Drafted by:

Approved by:

b6

Filing and Security

Primary Case: 80-HQ-1077659

Case Title: (U) PUBLIC AFFAIRS MATTERS
DOCUMENTARIES TELEVISION
MOVIES -

Serial Number: 4200

Serialized: 05/01/2000

Initiated: 06/11/2012

Details

Serial #: 4200

Type: EC

Document Title: CAPTIONED COMPANY REQUESTS FBI ASSISTANCE DURING PRODUCTION

Approval Date: 05/01/2000

Classification: SN

Contents:

Precedence: DEADLINE 05/05/2000 Date: 05/01/2000

To: Washington Field Attn: SAC
Media Representative

SA [REDACTED]

Training Attn: SSA [REDACTED]

SSA [REDACTED]

SSA [REDACTED]

CIRG Attn: SAC Roger Nisley

SSA [REDACTED]

SSA [REDACTED]

From: Director's Office
Office of Public and Congressional Affairs (OPCA)
Fugitive Publicity and Internet Media
Services Unit (FPIMSU)
Contact: [REDACTED]

Approved By: [REDACTED]

Drafted By: [REDACTED]

Case ID #: 80-HQ-1077659

Title: TELEVISION/MOTION PICTURE PUBLICITY
"HANNIBAL"

DINO DE LAURENTIIS COMPANY

REQUEST FOR ASSISTANCE

Synopsis: Captioned company requests FBI assistance during
production
of the upcoming movie "Hannibal."

Details: [REDACTED] captioned company, is beginning
work on the sequel to the movie, "Silence of the Lambs," entitled
"Hannibal," which is expected to be in movie theaters in 2001. [REDACTED]
[REDACTED] wishes to make the portrayal of the FBI and the fictional
character, Special Agent Clarice Starling, as realistic as possible.

[REDACTED] requests assistance for the actress Julianne
Moore who will play Special Agent Clarice Starling. [REDACTED]
requests that Julianne Moore be permitted to visit CIRG and Quantico
to view the Behavioral Sciences Unit and the Special Agent training
facilities. Also, [REDACTED] requests that Julianne Moore be
permitted to experience limited Agent training exercises, especially
shooting at the firing range. [REDACTED] requests that Julianne

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Serial 4200

Leopold-1061
5/21/2015 9:56 AM

Moore

be able to visit these FBI facilities from Wednesday, May 10 through Friday, May 12. A tentative itinerary is attached to the hard copy of this EC.

[redacted] also requests that Julianne Moore be permitted to visit WFO to spend a day with SA [redacted] who has been providing technical advice on FBI protocol. In addition, he would like SA [redacted] to be available to accompany Julianne Moore during visits, if approved, to CIRG and Quantico.

[redacted] is not requesting to film for the movie, but to have Julianne Moore gain a better understanding of Special Agent training and procedures. With the aid of FPIMSU, [redacted] is already receiving technical advice from SA [redacted] and other FBI support personnel.

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[redacted] of [redacted] and the [redacted]

The Office of Public and Congressional Affairs (OPCA) recommends assisting [redacted] FBI assistance with this request will increase Julianne Moore's knowledge about how an Agent performs.

Should receiving offices agree to cooperate with this project, OPCA recommends that only information suitable for dissemination to the public be provided. Also, no comments should be made about any sensitive investigative techniques or methods that may be used by the FBI.

Questions may be forwarded to [redacted] FPIMSU, OPCA, Room 7972, extension [redacted]

LEAD(s):

Set Lead 1:

WASHINGTON FIELD

AT WASHINGTON, D.C.

The Washington Field Office is requested to respond as to whether Julianne Moore may spend Wednesday, May 10, with SA [redacted] at WFO. It is also requested that WFO respond as to whether SA

b6

Thomas may accompany Julianne Moore to CIRG and Quantico on Thursday, May 11, and Friday, May 12, if such visits are approved. OPCA requests

that the WFO respond, via EC by COB 05/05/2000 as to whether, and to what extent, the FBI may provide assistance to [redacted]

Please forward copies of your response to:

- 1)Unit Chief, FPIMSU, Room 7972
- 2) [redacted] FPIMSU, Room 7972.

Set Lead 2:
TRAINING
AT QUANTICO, VA

Training is requested to respond as to whether Julianne Moore may visit Quantico on the afternoon of Thursday, May 11th, and Friday, May 12, to view training facilities. Also, Training is requested to respond as to whether Julianne Moore may take part in certain training exercises that Special Agents go through on these days, especially exercises at the firing range. OPCA requests that Training respond, via EC by COB 05/05/2000 as to whether, and to what extent, the FBI may provide assistance to [redacted]

b6

Please forward copies of your response to:

- 1)Unit Chief, FPIMSU, Room 7972
- 2) [redacted] FPIMSU, Room 7972.

Set Lead 3:
CIRG
AT QUANTICO, VA

CIRG is requested to respond as to whether Julianne Moore may visit the Behavioral Sciences Unit and speak with SSA [redacted] on Thursday, May 11, to gain a better understanding of profiling and the facilities. OPCA requests that CIRG respond, via EC by COB 05/05/2000 as to whether, and to what extent, the FBI may provide assistance to [redacted]

Please forward copies of your response to:

- 1)Unit Chief, FPIMSU, Room 7972
- 2) [redacted] FPIMSU, Room 7972.

- 1 - [redacted] (Rm 7240)
- 1 - [redacted] (Rm 7972)
- 1 - [redacted] (Rm 7972)
- 1 - [redacted] (Rm 7972)
- 1 - [redacted] (Rm 11880)
- 1 - [redacted] (Rm 7972)
- 1 - [redacted] (Rm 7972)
- File

b6

Routing

Drafted by: null

Approved by: [redacted]

Case Title: (U) PUBLIC AFFAIRS MATTERS
DOCUMENTARIES TELEVISION
MOVIES -

Serial Number: 4291

Serialized: 05/30/2000

Initiated: 06/11/2012

Details

Sérial #: 4291

Type: EC

Document Title: CAPTIONED COMPANY REQUESTS FBI ASSISTANCE DURING PRODUCTION

Approval Date: 05/30/2000

Classification: SN

Contents:

Precedence: DEADLINE 06/02/2000 Date: 05/30/2000

To: Administrative Services Attn: AD Welby

SSA

SSA

Washington Field Attn: SAC

Media Representative

SA

Richmond Attn: SAC

Media Representative

From: Director's Office

Office of Public and Congressional Affairs (OPCA)

Fugitive Publicity and Internet Media

Services Unit (FPIMSU)

Contact:

Approved By:

Drafted By:

Case ID #: 80-HQ-1077659

Title: TELEVISION/MOTION PICTURE PUBLICITY

"HANNIBAL"

DINO DE LAURENTIIS COMPANY

REQUEST FOR ASSISTANCE

Synopsis: Captioned company requests FBI assistance during production of the upcoming movie "Hannibal."

Details: [redacted] captioned movie, is working on the sequel to the movie, "Silence of the Lambs," entitled "Hannibal," which is expected to be in movie theaters in 2001. [redacted] wishes to make the portrayal of the FBI and the fictional Agent Clarice Starling, played by Julianne Moore, as realistic as possible.

[REDACTED] requests to film a scene for the movie at FBIHQ, specifically at one of the parking garage entrances. Because of construction at FBIHQ, the Location Manager is presently determining which entrance he wants to film at. The scene involves SA Clarice Starling driving into a parking entrance of FBIHQ and then leaving.

[redacted] also requests the assistance of SA

Serial 4291

Leopold-1064
5/21/2015 9:54 AM

[] WFO, to act as a technical consultant during the filming of other specific scenes. He would like SA [] to be available on location in Richmond, Virginia, to clarify FBI procedures during filming. SA [] has been providing advice to [] since February regarding how Agents carry themselves on and off the job.

[] of [] and the []

The Office of Public and Congressional Affairs (OPCA) recommends assisting []. Proposed filming at FBIHQ is scheduled to be short and will aid efforts to create a realistic portrayal of the FBI. As for having SA [] on location, she will be able to explain FBI procedures on-the-spot and, possibly, have a positive influence over the way scenes involving fictional FBI Agents are shot. While working with representatives from "Hannibal," no comments should be made about any sensitive investigative techniques or methods that may be used by the FBI.

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Questions may be forwarded to [] FPIMSU, OPCA, Room 7972, extension []

LEAD(s):

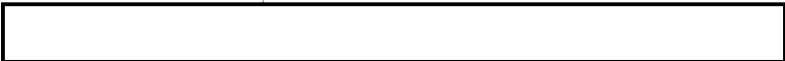
Set Lead 1:
ADMINISTRATIVE SERVICES

ASD is requested to advise [] as to whether filming at one of the FBI's vehicle entrances on 06/09/2000 is possible. Filming is expected to take less than two hours. OPCA requests that ASD respond, via EC by COB 06/02/2000 as to whether, and to what extent, the FBI may provide assistance to []

Set Lead 2:
WASHINGTON FIELD
AT WASHINGTON, D.C.

The Washington Field Office is requested to respond as to whether SA [] may continue assisting []. If so, WFO is requested to allow SA [] time away from the office for scenes to be filmed on these dates: Saturday, June 24; Monday, June 26 - Thursday, June 29; Monday, July 24 - Friday, July 28; and, Saturday, July 29 - Thursday, August 3. [] realizes that he has requested many dates and hopes that SA [] will be available for as many dates as possible. OPCA requests that the WFO respond, via EC by COB 06/02/2000 as to whether, and to what extent, the FBI may

b6









provide
assistance to 

Set Lead 3:
RICHMOND
AT RICHMOND, VA

This EC is provided to FBI Richmond for informational
purposes.

b6

- 1 -  (Rm 7240)
 - 1 -  (Rm 7972)
 - 1 -  (Rm 11880)
 - 1 -  (Rm 7972)
 - 1 -  (Rm 7972)
 - 1 -  (Rm 7972)
- File

Filing and Security

Primary Case: 80-HQ-1077659

Case Title: (U) PUBLIC AFFAIRS MATTERS
DOCUMENTARIES TELEVISION
MOVIES -

Serial Number: 4302

Serialized: 06/02/2000

Initiated: 06/11/2012

Details

Serial #: 4302

Type: EC

Document Title: CAPTIONED COMPANY REQUESTS FBI ASSISTANCE DURING PRODUCTION

Approval Date: 06/02/2000

Classification: SN

Contents: Precedence: DEADLINE 06/07/2000 Date: 06/02/2000

To: Richmond Attn: SAC
Media Representative

From: Director's Office
Office of Public and Congressional Affairs (OPCA)
Fugitive Publicity and Internet Media
Services Unit (FPIMSU)
Contact: [REDACTED]

Approved By: [REDACTED]

Drafted By: [REDACTED]

Case ID #: 80-HQ-1077659

Title: TELEVISION/MOTION PICTURE PUBLICITY
"HANNIBAL"
DINO DE LAURENTIIS COMPANY
[REDACTED]
REQUEST FOR ASSISTANCE

Synopsis: Captioned company requests FBI assistance during
production
of the upcoming movie "Hannibal."

Details: [REDACTED] captioned movie, is working on the
sequel to the movie, "Silence of the Lambs," entitled "Hannibal,"
which is expected to be in movie theaters in 2001. [REDACTED] wishes
to make the portrayal of the FBI as realistic as possible.

Filming for "Hannibal" will take place in Virginia,
predominantly Richmond, for much of June and July of this year.
[REDACTED] requests to borrow select items from FBI Richmond for
filming during the week of June 19th. Specifically, he requests to
borrow a color FBI wall seal and an official FBI flag. The
dimensions
of these items are in a letter attached to the hard-copy of this EC.
Initial contact was made with ASAC [REDACTED] Richmond, about [REDACTED]
[REDACTED] request, who recommended sending this EC.

[REDACTED] and [REDACTED]
[REDACTED] have assured [REDACTED] Unit Chief, FPIMSU, and
[REDACTED] FPIMSU, that any objects borrowed from FBI Richmond
will be protected and returned. [REDACTED] provided
written
assurance that borrowed items would be cared for.
[REDACTED] and the [REDACTED] Company revealed no
information that may cause concern.

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Serial 4302

Leopold-1067
5/21/2015 9:56 AM

The Office of Public and Congressional Affairs (OPCA) recommends that FBI Richmond assist [redacted] The requested items would be borrowed for a short period of time and will aid efforts to create a realistic portrayal of the FBI. While working with representatives from "Hannibal," no comments should be made about any sensitive investigative techniques or methods that may be used by the FBI.

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Questions may be forwarded to [redacted] FPIMSU, OPCA, Room 7972, extension [redacted]

LEAD(s):

Set Lead 1:

RICHMOND

AT RICHMOND, VA

FBI Richmond is requested to advise [redacted] as to whether [redacted] may borrow a color FBI wall seal and an official FBI flag for filming on week of June 19th. If assistance is possible, and there are no objections, [redacted] FPIMSU, will provide the Media Representative with the name of the person from "Hannibal" responsible for picking up and returning the items, as well as the dates and times that the items will be picked-up and returned. Items will most likely be taken before the week of filming. OPCA requests that Richmond respond, via EC by COB 06/02/2000, as to whether, and to what extent, the FBI may provide assistance to [redacted]

Please forward copies of your response to:

1) Unit Chief, FPIMSU, Room 7972

2) [redacted] FPIMSU, Room 7972.

1 - [redacted] (Rm 7240)

1 - [redacted] (Richmond)

1 - [redacted] (Rm 7972)

1 - [redacted] (Rm 11880)

1 - [redacted] (Rm 7972)

1 - [redacted] (Rm 7972)

1 - [redacted] (Rm 7972)

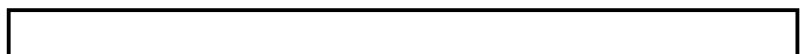
File

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Routing

Drafted by: null

Approved by: [redacted]



Filing and Security

Primary Case: 80-HQ-1077659

Case Title: (U) PUBLIC AFFAIRS MATTERS
DOCUMENTARIES TELEVISION
MOVIES -

Serial Number: 4643

Serialized: 08/25/2000

Initiated: 06/11/2012

Details

Serial #: 4643

Type: FAX

Document Title: CATCH ME IF YOU CAN

Approval Date: 08/25/2000

Classification: SN

Contents: *No Content Available*

Serial 4643

Filing and Security

Primary Case: 80-HQ-1077659

Case Title: (U) PUBLIC AFFAIRS MATTERS
DOCUMENTARIES TELEVISION
MOVIES -

Serial Number: 6879

Serialized: 03/24/2003

Initiated: 06/11/2012

Details

Serial #: 6879

Type: EC

Document Title: CAPTIONED SCREENWRITER REQUESTS ASSISTANCE WITH QUESTIONS

Approval Date: 03/24/2003

Classification: U

Contents:

Precedence: DEADLINE 04/01/2003 Date: 03/24/2003

To: Criminal Investigative Attn: [REDACTED] AD
Kathleen Fox

From: Director's Office
Fugitive Publicity and Special Services
Contact: [REDACTED]

Approved By: [REDACTED]

Drafted By: [REDACTED]

Case ID #: 80-HQ-1077659

Title: REQUEST BY SCREENWRITER, [REDACTED]
HEEL AND TOE PRODUCTIONS
FOR TELEPHONIC INTERVIEW ABOUT THE
NIGERIAN 419 SCAM

Synopsis: Captioned screenwriter requests assistance with questions concerning Nigerian "419" scams and the purchase and sale of commodities through phony Nigerian government agencies for a screenplay he is writing. The Office of Public Affairs (OPA) recommends cooperation to the extent possible.

Details: By letter dated January 16, 2003, screenwriter [REDACTED] requested a telephonic interview with an FBI Agent who knows about the Nigerian "419" scam as well as the purchase and sale of commodities through phony Nigerian government agencies. He is also interested in any anecdotal information regarding the victims of such scams. [REDACTED]

Upon review, it appears that the Criminal Investigative Division, Financial Crimes Section, Economic Crimes Unit, is in the best position to speak with [REDACTED] should CID agree to assist.

[REDACTED] would like to conduct this interview within the next three weeks if possible.

[REDACTED] of [REDACTED]
[REDACTED] OPA recommends cooperation on this project to

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Serial 6879

Leopold-1070
5/21/2015 9:58 AM

the extent possible.

If CID agrees to assist [redacted] with his project, all information discussed in his presence would be subject to standard media relations guidelines as set forth in the MAOP, Part II, Section 5 ("Policy and Guidelines for Relations with News Media"). Additionally, in accordance with policy, FBI personnel are reminded that while certain undercover operations have had their techniques exposed in court or through various forms of the media, these same or similar techniques often are utilized again. The same can be said of other investigative procedures or equipment. Accordingly, any unnecessary exposure of undercover techniques, other investigative procedures, or use of equipment should be avoided as it could have a significant negative impact on some present undercover operations and place FBI personnel and sources in danger.

b6

An OPA representative will be present at any CID interviews, which would be conducted at CID's convenience from FBIHQ office space during regular business hours.

Questions on this project may be directed to [redacted]
OPA, Room 7972, [redacted]

LEAD(s):

Set Lead 1:

ALL RECEIVING OFFICES

OPA requests that you indicate by EC on or before 4/01/2003, as to whether, and to what extent, [redacted] would be permitted to interview a CID representative telephonically about Nigerian scams. To ensure proper routing of your EC, please send it to the following address: DIRECTOR'S OFFICE AT OPCA FPSSU, DC.

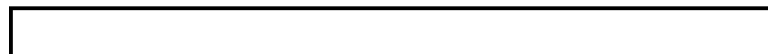
Please send copies of your response to:

- 1) Unit Chief, FPSSU, Room 7972 JEH
- 2) [redacted] FPSSU, Room 7972 JEH

- 1 - AD Chandler, Rm. 7240
 - 1 - [redacted] Rm. 7240
 - 1 - [redacted] Rm. 7373
 - 1 - [redacted] Rm. 7373
 - 1 - [redacted] Rm. 7972
 - 1 - [redacted] Rm. 7972
 - 1 - [redacted] Rm. 7972
 - 1 - [redacted] Rm. 7972
- File

b6

Routing
Drafted by: [redacted]
Approved by: [redacted]



Filing and Security

Primary Case: 80-HQ-1077659

Case Title: (U) PUBLIC AFFAIRS MATTERS
DOCUMENTARIES TELEVISION
MOVIES -

Serial Number: 11090

Serialized: 03/04/2005

Initiated: 06/11/2012

Details

Serial #: 11090

Type: EMAIL

Document Title: PUBLIC ENEMIES

Approval Date: 03/04/2005

Classification: U

Contents: *No Content Available*

Serial 11090

Leopold-1072
5/21/2015 10:02 AM

Filing and Security

Primary Case: 80-HQ-1077659Case Title: (U) PUBLIC AFFAIRS MATTERS
DOCUMENTARIES TELEVISION
MOVIES -

Serial Number: 11667

Serialized: 07/31/2007

Initiated: 06/11/2012

Details

Serial #: 11667

Type: EC

Document Title: FOX TELEVISION SHOW "BONES" [REDACTED]

Approval Date: 07/31/2007

Classification: U

Contents:

Precedence: DEADLINE 08/02/2007 Date: 07/31/2007

To: Security Attn: AD
ASC [REDACTED]
FBI Police
Physical Security Unit

Facilities Log Services Attn: [REDACTED]

From: Director's Office
Office of Public Affairs, Investigative Publicity
and Public Affairs Unit
Contact: [REDACTED]Approved By: [REDACTED]
[REDACTED]

Drafted By: [REDACTED]

Case ID #: 80-HQ-1077659

Title: 20th CENTURY FOX TV, "BONES"
LOCATION MANAGER [REDACTED]
REQUEST TO FILM ON FBIHQ PROPERTY
MONDAY, AUGUST 6, 2007, 9:30-11:30 AM and 1-3 PMSynopsis: Fox Television show "Bones" location manager [REDACTED]
[REDACTED] requests permission to have a production crew film
vehicle scenes around the J. Edgar Hoover FBI Building on
Monday, August 6, 2007, from approximately 9:30 - 11:30 a.m.
and again 1:00 - 3:00 p.m.Details: Location Manager [REDACTED] is requesting
assistance from the FBI to get footage for use throughout the
2007-2008 series season of the TV series entitled, "Bones"
when the series' main character, Special Agent Booth, is
leaving the FBI and headed to a crime scene.[REDACTED] requests the following take place on
Monday, August 6, 2007:

- 1) An establishing shot of J. Edgar Hoover FBI Building from
the southwest corner of Pennsylvania Avenue and 10th street
(they will also film from a balcony at the I.R.S. Building
across the street).
- 2) Driving shots of a car belonging to the series main
character, Special Agent [REDACTED] as it goes south down

Serial 11667

Leopold-1073
5/21/2015 10:05 AM

10th street and turns onto Pennsylvania avenue (this shot will be repeated at various speeds).

3) She would like permission to place a camera on the FBI sidewalk and film looking southwestward as the cars drive past the camera from 10th Street onto Pennsylvania Avenue.

4) She will repeat the driving sequence from 1:00 - 3:00 p.m. and will film from the IRS balcony across Pennsylvania Avenue.

[redacted] explains that the camera will always be on a tripod, usually positioned in the central median of Pennsylvania Avenue, looking West and East. She also says that they will not block any roadways or parking ramps, but the production team will be hiring Metropolitan and U.S. Park Police off-duty officers to hold car and pedestrian traffic for five-to-seven minute intervals while the camera is rolling. They have already requested appropriate permits from the U.S. Park Police and the Metropolitan Police Department for these purposes.

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OPA has advised [redacted] that the 10th and Pennsylvania employee entrance is blocked by a wooden enclosure and may still be standing the day she wishes to film scenes. OPA also advised [redacted] that construction on new visitor entrance has begun.

For information purposes, presently no actors are scheduled to appear with the Second Unit. [redacted] estimates that there will be approximately 20 people from production and driver teams participating. The prop car being filmed is a black Cheverolet Suburban with emergency lights that flash, but no siren will sound.

The exact number of FBI personnel that will be necessary to support this project during the actual set-up, filming, and clean-up is not determined as of yet. However, personnel will be needed from the SecD, FLSD and OPA to provide physical security and crew supervision.

If approved, [redacted] IPPAU, will develop, in conjunction with Security Division and FSLE, a plan for the HQ filming.

OPA does not have any information to preclude cooperation with [redacted] or 20th Century Fox Television. OPA has worked successfully in the past with [redacted] on the motion pictures Breach and National Treasure.

Questions may be forwarded to project coordinator, [redacted] at [redacted]

b6

To ensure leads are directed properly and in a timely manner to FPPAU, please set the lead to DIRECTOR'S OFFICE AT OPA IPPAU, DC. Please send copies to Acting Unit Chief [redacted] (room 7989) and [redacted] (room 7989).

LEAD(s):

Set Lead 1: (Action)

SECURITY

AT WASHINGTON, DC

Please respond to OPA by 8/2/2007, via EC or email, as to whether and to what extent Fox Television show "Bones" production crew request to film at/near JEH may be approved and what security considerations must be considered.








Set Lead 2: (Action)

FACILITIES LOG SERVICES

AT WASHINGTON, DC

Please respond to OPA by 8/2/2007, via EC or email,
as to whether and to what extent Fox Television show "Bones"
production crew request to film at/near JEH may be approved.
Please also advise of any changes to the temporary
construction structures that may be installed or removed
around that time.

- 1 -  Room 7989
- 1 -  Room 7989
- 1 -  Room 7989
- 1 -  Room 7989
- 1 -  Room 7989

b6

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Routing

Drafted by: 

Approved by: 

Filing and Security

Primary Case: 80-HQ-1077659Case Title: (U) PUBLIC AFFAIRS MATTERS
DOCUMENTARIES TELEVISION
MOVIES -

Serial Number: 12048

Serialized: 11/30/2007

Initiated: 06/11/2012

Details

Serial #: 12048

Type: EC

Document Title: BBC RADIO IN THE UNITED KINGDOM IS PRODUCING A 10-PART

Approval Date: 11/30/2007

Classification: U

Contents:

Precedence: DEADLINE 12/12/2007 Date: 11/30/2007

To: Counterterrorism Attn: EAD Willie Hulon
AEAD [REDACTED]Cyber Attn: AD James Finch
SSA [REDACTED]Criminal Investigative Attn: AD Ken Kaiser
[REDACTED]CIRG Attn: AD Michael Wolf
SSA [REDACTED]Training Attn: [REDACTED]
[REDACTED]From: Director's Office
Office of Public Affairs
Investigative Publicity and Public Affairs Unit
Contact: [REDACTED]Approved By: [REDACTED]
[REDACTED]

Drafted By: [REDACTED]

Case ID #: 80-HQ-1077659

Title: PUBLIC AFFAIRS MATTERS
BBC RADIO [REDACTED]
REQUEST FOR ASSISTANCE.Synopsis: BBC Radio in the United Kingdom is producing a 10-part
radio series re the history of the FBI and Producer [REDACTED]
requests FBI assistance.Details: The series, of which each program will be 15 minutes in
length, will air on the BBC in the United Kingdom and possibly
National Public Radio (NPR) in the United States. Segments include:

- * the creation of the FBI,
- * J. Edgar Hoover's run as Director,
- * the Gangster Era, World War II,
- * Civil Rights,
- * post-Hoover era and the La Cosa Nostra/RICO Act,
- * the Bandidos,

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Serial 12048

Leopold-1076
5/21/2015 9:55 AM

- * the FBI and Louis Freeh,
- * 9/11 and alleged Intelligence failures,
- * the FBI's future.

[redacted] would like to interview FBI personnel from the National Security Branch (NSB), Criminal Investigative Division (CID), Cyber Division (CyD), and the Critical Incident Response Group (CIRG).

He asks that for FBIHQ personnel that they be available to be interviewed at the BBC studios in Washington, DC and that Quantico personnel be available to be interviewed via an ISDN line (telephone) in the Distance Learning Unit, Office of Technology Research and Curriculum Development, (TD).

[redacted] sends along the following:

Proposed Questioning Area for Final Programme "Tomorrow's Bureau".

The purpose of this programme (length 14 minutes) is to explore the future of the FBI in a post 9/11 America while also examining the problems raised by both existing and future crime trends.

We are also interested in the political dangers that can arise from combining the functions of intelligence gathering with powers of arrest; the work of Legats and their role in the future. (In the UK MI5 has no powers of arrest and there is a clear separation of powers

between gathering intelligence and implementing prosecutions).

We are also keen to explore the 'newer' crimes involving school shootings, serial killings, cyber crime, the war on terrorism.

Given the length of the programme it is obviously crucial that our guests speak with head-line brevity and think strategically rather than tactically.

Because the subjects are so broad and encompassing, there will have to

be faux de mieux some editing, but I am loathe to ignore any obvious and important question areas.

For [redacted]

1. What are the possibilities of these or any other domestic terrorism groups obtaining crude or developed weapons of mass destruction.
 2. What can the Bureau do to control or prevent the use of the internet by hostile groups bent on radicalisation and recruitment of terrorists.
 3. How vulnerable is America's computer infrastructure to attack.
 4. Is it possible to bring a highly developed, technology-reliant society to its knees for a while.
 5. Does the FBI still prefer active investigations, prosecutions and show case trials to the grey business of desk-bound analysis.
- [redacted] at the Washington Institute for Near East Policy
- and a former agent argues that FBI supervisors still prefer cases over analysis because they are "good for getting resources, publicity and morale."
6. General complaints against the Bureau in this area include the lack of detailed and specialist training for c/t agents.
 7. Does the mindset of the 'good old boys' of Hoover's generation (and later) still clash with new attitudes towards the work.
 8. Are there any potential dangers in the future in terms of over zealous domestic intelligence programmes, investigations and cases. Could civil liberties be threatened .
 9. Regarding the Lodi case - have the necessary lessons been learned.
 10. Is the FBI less vulnerable today to gross attacks on the US mainland by terrorists (domestic and foreign) than it was before

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Oklahoma and 9/11.

For [REDACTED]

1. What 'new' crimes does the millennium bring and can the FBI re-attune to deal with them.
2. Can you enumerate the 'new' crimes including school shootings, serial murders child kidnapping, internet child pornography.
5. Work on Cold Cases helped by modern technology + case example.
6. To what extent is bread and butter crime work hindered by the budgetary and staff priorities given to the fight against terrorism.
7. Have you now begun to sort out your computer problems (e.g. is there now a working and efficient system for combining internal information with on-going investigations).

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For [REDACTED]

1. Cyber crime - what are your priorities.
2. Will it get worse before it gets better.
3. Your nightmare scenario based on reality.
4. Do you have enough specialists to deal with it.
5. Do you need to catch the bad guys and 'turn' them to work for you.
6. Examples of recent 'close calls' which you defeated.
7. How easy could it be to launch a cyber attack that could effectively disable normal social/economic/military networks for a period of time.
8. Explain zombies; botnets and bot-herders.

For Criminal Incident Response Group.

1. The shape of crime is constantly changing - how well are you equipped to deal with future developments.
2. What is the Behavioural Analysis Unit. Concentrate on 'The School Shooter : A Threat Assessment Perspective.' + Case example
- 2A. Why has school shooting suddenly emerged as the crime of the millennium.
3. What is CASMIRC (Child Abduction and Serial Murder Resources Centre). + Case example.
4. Has there been much successful development of techniques to predict//deal with serial murders since "Silence of the Lambs".
5. The psychological profiling of 'disturbed' criminals - is this technique overplayed by the movies or have you got it down to a fine art and science .

The Office of Public Affairs recommends the NSB, CID, CyD, TD and CIRG assist the BBC, if possible. Should there be concurrence, OPA's Investigative Publicity and Public Affairs Unit (IPPAU) shall coordinate all interviews with FBI personnel.

Please note that only public source material may be discussed with the BBC. OPA recommends not discussing investigative techniques, operations and tools utilized that are not now in the public domain.

An indices check found no information to preclude assisting the BBC which the FBI has worked with in the past.

To ensure leads are directed properly and in a timely manner to IPPAU, please set the lead to "DIRECTOR'S OFFICE AT OPA IPPAU, DC."

Questions may be forwarded to project coordinator

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LEAD(s):

Set Lead 1: (Action)

ALL RECEIVING OFFICES

OPA requests the NSB, CID, CyD, and CIRG respond via EC by COB 12/12/2007 as to whether, and to what extent, the FBI may assist BBC radio with its 10 part series on the FBI. OPA also requests the TD to respond, via e-mail, if BBC Radio may use the ISDN line mentioned above, for an interview.

Please respond to:

- 1) IPPAU, Rm. 7989.
- 2) IPPAU, Rm. 7989.

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1 - File

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Routing

Drafted by:

Approved by:

Filing and Security

Primary Case: 80-HQ-1077659

Case Title: (U) PUBLIC AFFAIRS MATTERS
DOCUMENTARIES TELEVISION
MOVIES -

Serial Number: 12157

Serialized: 02/26/2008

Initiated: 06/11/2012

Details

Serial #: 12157

Type: EC

Document Title: OPA APPROVES OFFICIAL AND UNOFFICIAL COOPERATION,

Approval Date: 02/26/2008

Classification: U

Contents:

Precedence: DEADLINE 03/13/2008 Date: 02/26/2008

To: Chicago Attn: SAC Robert Grant

Media Rep [REDACTED]

Milwaukee Attn: SAC Richard Ruminski

Media Rep [REDACTED]

Laboratory Attn: A/ADD [REDACTED]

SSA [REDACTED]

Operational Technology Attn: AD Marcus Thomas

Human Resources Attn: AD John Raucci

From: Director's Office

Investigative Publicity and Public Affairs

Contact: [REDACTED]

Approved By: [REDACTED]

Drafted By: [REDACTED]

Case ID #: 80-HQ-1077659

Title: PUBLIC AFFAIRS MATTERS

[REDACTED] FORWARD PASS PRODUCTIONS

MOTION PICTURE PUBLIC ENEMIES

Synopsis: OPA approves official and unofficial cooperation, subject to Division Head approval of activities by Bureau personnel consistent with operational or other mission priorities, with [REDACTED] and Forward Pass Productions personnel in the Universal Studios' motion picture Public Enemies. This approval is made consistent with OPA mission interest in developing the public image of the FBI and ensuring an accurate portrayal of FBI personnel, past and present, in order to encourage public cooperation with the FBI in performing its mission. This approval allows Division Heads to authorize the official capacity provision of historical and technical assistance to the motion picture and to allow outside employment activities by FBI personnel in their private capacity to act as extras (background) in the motion picture as described below.

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Serial 12157

Details:

Background of Project

In February 2007, the current motion picture project was in the "screenwriting" phase. [redacted] scriptwriter, [redacted] requested FBI assistance with information on FBI wiretapping abilities as she adapted Bryan Burrough's book, Public Enemies, into a screenplay.

In December 2007, OPA reviewed and provided a copy of the completed script to FBI Historian, [redacted] OPA concluded that in his script, [redacted] fictionalized historical timelines so that events fit within the time period his movie encompasses, but that, generally speaking, the motion picture is an interesting and entertaining examination of the 1930's gangster era.

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Overall, the historically-based script is a reasonably accurate, believable, and fictitious portrayal of the gangster era, that will ultimately educate the public about the FBI's role in investigating crimes committed by and capturing 1930's era criminals like John Dillinger and "Pretty Boy" Floyd.

However, the FBI Historian, [redacted] notes that [redacted] portrayal of the FBI and Director J. Edgar Hoover "heightens the image of the FBI as an agency seeking to win by whatever means necessary," not necessarily a flattering portrayal. (The Office of Public Affairs discussed the aforementioned historical variations with [redacted] while he was in the Washington, D.C. area. [redacted] indicated that the script was not finalized and that he could make changes to minimize this impression before production completed this Spring.) OPA will continue to work with project managers to make sure that any historically and substantively inaccurate details are corrected--and that the motion picture producers understand our official cooperation hinges upon an accurate, although not necessarily flattering, portrayal of the FBI role in criminal investigations of the Era.

In February 2008, project coordinator [redacted] worked in conjunction with Operational Technology Division AD Marcus Thomas, Laboratory Division Media Representative [redacted] and Training Academy Public Affairs Specialist [redacted] to facilitate briefings at Quantico and a shooting demonstration at the Training Academy's firing range for [redacted] and actor Christian Bale who will play a fictionalized version of FBI Special Agent Melvin Purvis in the movie. [redacted] continues to be the overall OPA project coordinator in this production.

CURRENT ACTIVITY

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Forward Pass Productions staff and other contractors working on Public Enemies contacted FBI's Office of Public Affairs and FBI Chicago for assistance with props, photographs, location advice, and weapon demonstrations in an effort to provide authenticity for production filming in Chicago, Illinois, and in "Little Bohemia" in Wisconsin as well as other parts of the greater Chicago area, with actual filming set to begin in March.

OPA found no negative information concerning the production company, writer or others associated with the proposed film in FBI records or during a thorough indices check. OPA has no substantial objections about the nature, scope, technical details or historical accuracy that would preclude continued cooperation with [redacted] or Forward Pass Production personnel. It is noted that OPA has worked

successfully in the past with [] production team on the movie, The Kingdom. OPA hereby approves the above-mentioned limited official cooperation and personal involvement to the extent that resources, employee availability and other operational considerations permit. This approval has been coordinated with HRD.

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OPA has instructed Forward Pass Productions to notify all FBI personnel involved in Public Enemies that all correspondence should be sent to OPA project coordinator [] in addition to Field Office media representatives. This will ensure that IPPAU is aware of and has the opportunity to review all requests for assistance to ensure they coincide with this approval.

PROJECT GUIDANCE

Should the Office of General counsel and the Office of Integrity and Compliance Ethics attorneys concur, OPA hereby approves the following official guidance in support of this motion picture, and recommends Division Heads involved consider lending the following support to this project:

A. Research/Photographs for Props and Sets

Forward Pass Productions has requested research assistance and photographs to accurately represent J. Edgar Hoover's office and desk, Chicago and Washington, D.C., FBI (or their predecessor) facilities, office signage, the FBI Seal and Badges, office decor, posters (identification orders), typefaces/fonts used, FBI files and paperwork, wiretapping equipment, wires, recorders, guns, gun lockers, and weapons storage.

OPA encourages the FBI Historian, FBI Laboratory, Operations Technology Division and Chicago Field Office to work with [] to provide Public Enemies personnel with digital images (and original images where available and/or appropriate) of requested information in adherence with FBI handling of unclassified information.

OPA will ensure the motion picture producers are aware, however, that the use of the FBI Seal and Badges are protected by law, and that any use other than as film background (e.g., the use of the Seal or a Special Agent Badge on the product label, on advertising posters or promotional materials), is not authorized by this cooperation.

If the production company requests the use of actual FBI property for props in this film, the request must be coordinated by the local media representative and through OPA [] before approval. OPA will coordinate with Security Division to ensure any property use will not unnecessarily compromise physical security of our offices or personnel and will balance the use of the property for other than its intended purposes with the benefit the FBI is likely to attain by the accurate depiction of FBI personnel and facilities by the public viewing the film.

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B. Use/viewing of FBI Chicago Firearms, Training Range and Instructors

OPA recommends the FBI Chicago Media Representative, with SAC concurrence and subject to non-interference with official requirements, organize a production team visit to the FBI Chicago gun vault to view Thompson sub-machine guns and other period weapons.

[] also desires to have the movie actors visit the FBI range for training, using their own weapons and blank

ammunition (or ammunition that does not have a projectile), and that FBI firearms instructor(s) assist with proper FBI weapons handling technique. OPA recommends FBI Chicago facilitate this visit, that such visit is arranged consistent with FBI policy as it pertains to sensitive law enforcement information, and that a certified firearms instructor(s) be present. OPA will ensure that [] understands all activities on the FBI range will be under the direct supervision and control of the FBI firearms instructor and that the production company proves they have liability insurance that will cover the activity in the event of injury.

OPA requests Media Representative [] keep a log of project activity to be shared with OPA upon project completion.

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C. Featurette/"The Making Of..." and Requests For Interviews

[] has advised OPA that they will likely create a "The Making of..." featurette "documentary" for inclusion in the DVD version of the motion picture. This documentary will likely be an "extra feature" of any DVD release of the film, and will also be available for FBI training and public relations use.

On a limited basis, and at the discretion of the SAC, OPA would concur with allowing FBI subject matter experts to be interviewed on official time for this purpose provided that they are only discussing general topics in their own areas of expertise such as FBI history, period firearms, etc. At no time may any FBI personnel make a statement that would be construed as an endorsement of the movie project, or that discusses any particular non-public case, law enforcement sensitive, classified or privacy information. As FBI employee involvement in the featurette as interview subjects would be on official time, moreover, no employee may be paid a fee by the production company for this activity.

To ensure that there is no issue with cooperation, OPA will ask the production company for a list of questions to be asked in advance of any interviews, and will provide to the participating FBI personnel, with OPA's public affairs guidance, as necessary. Also, OPA will ensure that final editing of all provided interviews will be subject to OPA approval before their use in any part of the project.

Recently, OPA met with the Office of Integrity and Compliance to receive guidance regarding if, how, and when FBI employees may be used as extras or be filmed/interviewed in "The Making of..." featurettes that are placed on the DVD. The following guidance is offered:

Consistent with security procedures, OPA authorizes use of the FBI Field Office and common areas for the purposes of a backdrop for the featurette. OPA advises that while interviews in FBI space are permitted for the featurette, FBI space and personnel may not be utilized for any re-enactment of a specific case.

Film crews are permitted to shoot "B-Roll" footage before or following a videotaped interview. B-Roll is defined as filming an interviewee walking down the hall, walking into an office, sitting at a desk, interior and exterior shots of the office building. However, B-Roll does NOT include and must not, in any way, give the impression that FBI personnel are re-enacting a scenario making it appear as though actions or conversations are occurring in the present time. For example, a production company is not allowed to videotape an FBI employee pretending to make a call or have a conversation to discuss a case/subject by name.

D. FBI Employees as "Extras" in the Film

This EC approves Division Head authorization for FBI outside employment to act as extras in the film, again subject to availability and meeting primary mission requirements. Such involvement may only be authorized on a voluntary basis by employees and they may receive remuneration for their efforts. As this activity is "unofficial" in nature, any FBI employees involved in this activity must be on personal time (either performing the activity during non-working hours, consistent with comprehensive time or flex time as authorized by FBI policy, or while on annual leave).

If any FBI Special Agents or professional support employees desire to serve as extras or appear in background scenes, they must first submit appropriate paperwork (FD-331, enclosure 1 and 2 to this EC) to obtain approval for outside employment. This EC constitutes HRD approval for purposes of Special Agent outside employment, and the final approval authority for any such outside employment will be at the discretion of the employee's Division Head. A copy of all approved requests shall be forwarded to OPA (attn: [redacted] and to the Employee Assistance Unit, Human Resources Division (Attn: [redacted]), with the original document saved by appropriate Security personnel, as outlined in the Ethics and Integrity Manual. (See section 4.8.5.3 of the Ethics and Integrity Manual at: 19M.pdf> for further information.)

b6

Before final approval, the requesting employee's Division Head shall ensure that the employment activity does not conflict with the employee's official duties, mission accomplishment, employee availability or raises other basis for denial. For purposes of completing the attached forms, OPA has already performed an indices check of the companies involved in the project, and this should be annotated on the form.

OPA Point of Contact

Questions about any official or unofficial involvement in the Public Enemies project may be forwarded to project coordinator, [redacted]

LEAD(s):

Set Lead 1: (Action)

CHICAGO

AT CHICAGO, IL

OPA requests CG coordinate production team requests regarding the gun vault and firearms training as outlined; include OPA in any contacts requesting assistance with this motion picture; and share a log of project activity at the conclusion of production.

Set Lead 2: (Information)

MILWAUKEE

AT MILWAUKEE, WI

Please note that the motion picture may be filmed in parts of Wisconsin. Should OPA receive requests for assistance relevant to the Milwaukee FBI Field Office, OPA will contact the media representative directly.

Set Lead 3: (Action)

LABORATORY

AT QUANTICO, VA

Please provide OPA [redacted]
with information and photos of historic guns or equipment, as
appropriate, to share with Forward Pass Productions.

b6

Set Lead 4: (Action)

OPERATIONAL TECHNOLOGY

AT QUANTICO, VA

Please notify OPA [redacted] of
additional requests for assistance and provide OPA with photos
of historic equipment to provide to Forward Pass Productions,
as appropriate.

Set Lead 5: (Action)

HUMAN RESOURCES

AT WASHINGTON, DC

Please note any FBI Special Agents or professional
support employees wishing to serve as extras or appear in
background scenes have been advised to first submit
appropriate paperwork (FD-331) to obtain approval for outside
employment, that this EC constitutes HRD approval for purposes
of Special Agent outside employment, and the final approval
authority for any such outside employment will be at the
discretion of the employee's Division Head. Parties
interested in such outside activity have been instructed to
forward a copy of requests approved by their Division Head to
the Employee Assistance Unit, Human Resources Division (Attn:
[redacted] and project coordinator [redacted] with
the original document saved by appropriate Security personnel,
as outlined in the Ethics and Integrity Manual. Should HRD
have any questions or concerns about such approval,
procedures, and/or activity, please contact project
coordinator [redacted] by e-mail or by calling [redacted]

b6

- 1 - [redacted]

1 - [redacted]

1 - [redacted]

1 - [redacted]

1 - [redacted]

1 - [redacted]

1 - [redacted]

1 - [redacted]

1 - [redacted]

1 - [redacted]

1 - File
- **

Routing

Drafted by:

Approved by:

[redacted]

Filing and Security

Primary Case: 80-HQ-1077659Case Title: (U) PUBLIC AFFAIRS MATTERS
DOCUMENTARIES TELEVISION
MOVIES -

Serial Number: 12195

Serialized: 04/18/2008

Details

Serial #: 12195

Type: EC

Document Title: TO REPORT OFFICIAL TRAVEL OF SA [REDACTED] TO

Approval Date: 04/18/2008

Classification: U

Contents:

Precedence: ROUTINE Date: 04/18/2008

To: Director's Office Attn: Investigative Publicity and
Public Affairs

From: Chicago

Squad CE-9

Contact: SA [REDACTED]

Approved By: [REDACTED]
[REDACTED]

Drafted By: [REDACTED]

Case ID #: 80-HQ-1077659 (Pending)

Title: PUBLIC AFFAIRS MATTERS
MICHAEL MANN/FORWARD PASS PRODUCTIONS
MOTION PICTURE PUBLIC ENEMIESSynopsis: To report official travel of SA [REDACTED] to
Milwaukee Division in support of the motion picture Public
Enemies.

Details: Director Michael Mann, Co-Producer [REDACTED] and
other production personnel specifically requested SA [REDACTED]
provide technical assistance and firearms training during pre-
production and filming of the Universal Studios' motion picture
Public Enemies. Chicago Division SAC Robert D. Grant authorized
SA [REDACTED] to provide this assistance in his official capacity.
Investigative Publicity and Public Affairs Unit Chief [REDACTED]
[REDACTED] and [REDACTED] were notified
of and concurred with this assignment.

[REDACTED] and [REDACTED] requested SA [REDACTED] provide on set
consultation during the filming of the Little Bohemia shooting in
Wisconsin. SAC Grant authorized SA [REDACTED] to travel to
Wisconsin in his official capacity for this assignment. The
Milwaukee Division was notified and concurred. As such, it is
anticipated that SA [REDACTED] will be on-set in Wisconsin from
04/21/2008 to 05/02/2008. Please note that as the production
schedule is fluid, actual dates may vary slightly. The sets will
be located in or around Minocqua, Wisconsin and Madison,
Wisconsin.

**

Serial 12195

Routing

Drafted by:

Approved by:

b6

Filing and Security

Primary Case: 80-HQ-1077659

Case Title: (U) PUBLIC AFFAIRS MATTERS
DOCUMENTARIES TELEVISION
MOVIES -

Serial Number: 12377

Serialized: 10/25/2006

Initiated: 06/11/2012

Details

Serial #: 12377

Type: EMAIL

Document Title: FBI COOPERATION IN CONNECTION WITH THE FILM UNTRACEABLE

Approval Date: 10/25/2006

Classification: U

Contents: *No Content Available*

Serial 12377

Leopold-1088
5/21/2015 9:53 AM



Filing and Security

Primary Case: 80-HQ-1077659

Case Title: (U) PUBLIC AFFAIRS MATTERS
DOCUMENTARIES TELEVISION
MOVIES -

Serial Number: 12385

Serialized: 06/22/2007

Initiated: 06/11/2012

Details

Serial #: 12385

Type: EMAIL

Document Title: FW: TRAITOR: NON DISCLOSURE AGREEMENT

Approval Date: 06/22/2007

Classification: U

Contents: *No Content Available*

Serial 12385

Filing and Security

Primary Case: 80-HQ-1077659

Case Title: (U) PUBLIC AFFAIRS MATTERS
DOCUMENTARIES TELEVISION
MOVIES -

Serial Number: 12453

Serialized: 08/21/2008

Initiated: 06/11/2012

Details

Serial #: 12453

Type: EC

Document Title: PRODUCER [REDACTED] TNT LATIN AMERICA, IS

Approval Date: 08/21/2008

Classification: U

Contents:

Precedence: DEADLINE 09/03/2008 Date: 08/21/2008

b6

To: Atlanta Attn: SA [REDACTED] Media Rep
Criminal Investigative Attn: SSA [REDACTED]
[REDACTED]From: Director's Office
Office of Public Affairs
Investigative Publicity & Public Affairs Unit/Rm 7257
Contact: [REDACTED]Approved By: [REDACTED]
[REDACTED]

Drafted By: [REDACTED]

Case ID #: 80-HQ-1077659

Title: PUBLIC AFFAIRS MATTERS
[REDACTED]TNT LATIN AMERICA
REQUEST FOR ASSISTANCE

Synopsis: Producer [REDACTED] TNT Latin America, is requesting on-camera interviews with FBI experts for inclusion in an upcoming new series, Cinema Realite, which explores themes from movies that are based on real-life events.

Enclosure(s): Email from [REDACTED] dated July 11, 2008.

Details: [REDACTED] a producer with TNT Latin America in Atlanta, is requesting FBI assistance with a new fall series entitled Cinema Realite. The new series will air on TNT Latin American which broadcast to Mexico, Central and South America and the Caribbean. TNT Latin America is part of the Turner Entertainment Network out of Atlanta, GA.

b6

The program will explore the theme that the events that are highlighted in movies are oftentimes based on real life situations or events. Each hour-long episode will feature a subject matter expert.

The pilot program will feature movies that feature fraud and confidence schemes. "Catch Me If You Can," "Matchstick Men," and "21" are part of the pilot series. As part of this episode [REDACTED] would like to feature an interview with an FBI representative who could discuss actual scams and prevention

tips.

"Catch Me If You Can" was directed by Stephen Spielberg in 2002 and starred Leonardo DiCaprio who played Frank Abagnale Jr. who successfully impersonates an airline pilot, doctor and assistant attorney general cashing in more than \$2.5 million in fraudulent checks in 26 countries before an FBI agent tracks him down.

"Matchstick Men" was directed by Ridley Scott in 2003 and starred Nicholas Cage who plays an obsessive compulsive con artist. Within the first hour of the movie, they show the tricks of the trade of con artists and their scams.

"21" was released in March of 2008 and starred Kevin Spacey and Kate Bosworth. The movie was directed by Robert Luketic and highlights a young highly intelligent student at M.I.T. who realizes that he can not afford the \$300,000 needed for college so he connects with a professor who trains him on the skill of card counting at blackjack. He uses his new skill and talent in Las Vegas on a weekend trip with friends where he wins hundreds of thousands of dollars.

The entire program is taped and filmed in Spanish, but it is not mandatory for the FBI representative to speak Spanish. [redacted] will transcribe the interview and will use captions. In addition to the interview, [redacted] is requesting the agent have authorization to participate with a live webcast with viewers to further discuss the scams when the show airs.

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[redacted] has submitted the following questions for consideration:

- 1) Are there ways that someone today could get away with the types of scams (passing bogus checks, creating false identities) that Frank Abagnale of "Catch Me If You Can" fame pulled in the 1960s?
- 2) How has today's technology both helped and hindered con men from pulling the types of crimes that Frank Abagnale committed?
- 3) How has the internet changed the way con men do their con games?
- 4) Have you ever been to one Frank Abagnale's lectures? If so, what sort of insider info did he provide that you found useful? What was your impression of Mr. Abagnale?
- 5) What are some of the most common con games around today?
- 6) What can people do to avoid being a victim to a con man?
- 7) What is the ratio of con men to con women?
- 8) What sort of characteristic or personality trait are common among con men?
- 9) What is the average age of con men?
- 10) What is the average I.Q. of con men? What sort of special skills do con men have, like math skills or motor skills?
- 11) What are some of the ways that Hollywood movies romanticize the con man?
- 12) What are some of the ways Hollywood movies romanticize FBI agents?
- 13) What sort of inaccurate things do FBI agents do in movies and TV shows that make you crazy? Name any movies or TV shows that you feel represent the FBI agent's job correctly?
- 14) Do you find that con men "retire" by a certain age, if they're not already behind bars?
- 15) How is a con man different from an armed robber?
- 16) In the movie "21", we see the adventures of the M.I.T. Blackjack Team going to Las Vegas and winning by card counting. Since card counting is not illegal, do you view these M.I.T. students as criminals?
- 17) What are some common card playing con games?
- 18) When does gambling become a crime?
- 19) In your opinion, which is worst - being a gambler or being a con man?
- 20) Have there been any lottery scams since state lotteries

became so popular?

Some of the questions are phrased to illicit a dialog with the host about the movies and the particular scheme. The FBI designee will have to be very confident with voicing an opinion about a particular movie without endorsing or speaking negatively of the movie in question. The opinions expressed should adhere to the FBI's guidelines and be based on substantial fact we can support. The OPA can provide guidance on formulating responses as well as arrange background interviews with the producer to ensure the FBI is not put in a compromising position.

The OPA fully supports this project and recommends cooperation to the extent possible even though many of the questions are speculative. The OPA will work extensively with the producer and the designated media coordinator.

OPA reminds employees that information provided should be limited to that which can be disclosed to public sources. The interviews should not discuss methods relative to investigative or sensitive negotiation techniques.

Only closed and fully adjudicated matters may be discussed with [REDACTED]. The OPA does not have any information that would preclude participation with [REDACTED] TNT Latin America. An indices check did not yield any findings to preclude cooperation.

b6

OPA advises that while interviews in FBI space are permitted, FBI space and personnel are not permitted to be utilized for any re-enactment. Interviews of retired FBI personnel are generally not permitted in FBI space.

It should be noted that it is OPA's policy that FBI personnel may not travel outside of their divisions for interviews with television/film production companies. It is OPA's opinion that film crews can travel to where FBI employees are located to conduct interviews.

FBI employees are not permitted to participate in recreations of a particular case. B-roll is allowed when filming with documentary production companies. B-roll consists of, but is not limited to, interior shots, walking down the hall, sitting at a desk, and exterior shots of the building. B-roll must not give the impression the FBI is re-enacting a particular scenario or phone conversation making it appear as though actions are currently taking place. Filming or interviews with retired or former FBI personnel generally is not permitted in FBI space.

The OPA received guidance from the Office of General Counsel that FBI employees not be allowed to sign release and/or location forms from production companies, preferring the OPA send a formal letter, if necessary.

Questions may be directed to [REDACTED] IPPAU, OPA,
[REDACTED]

b6

LEAD(s):

Set Lead 1: (Action)

ALL RECEIVING OFFICES

The OPA requests all receiving offices respond, as to whether, and to what extent, the FBI may assist [REDACTED] TNT Latin America, with on-camera interviews on schemes and scams for inclusion in a new TV series

[Redacted]

that pair real life events with motion pictures. Please respond
to [Redacted] OPA, [Redacted]

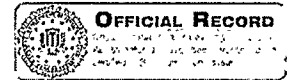
CC: 1 - [Redacted]
1 - [Redacted]
1 - [Redacted]
1 - [Redacted]
1 - [Redacted]
1 - [Redacted]
1 - [Redacted] (Rm 3842)

b6

**

Routing
Drafted by: [Redacted]
Approved by: [Redacted]

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FEDERAL BUREAU OF INVESTIGATION

Import Form

Form Type: EMAIL

Date: 08/06/2012

Title: (U) [redacted] E-mail

Approved By: A/UC [redacted]

b6

Drafted By: [redacted]

Case ID #: 80-HQ-1077659

(U) PUBLIC AFFAIRS MATTERS DOCUMENTARIES
TELEVISION MOVIES -

Synopsis: (U) [redacted] reporter for Wall Street Journal email
seeking interview regarding FBI involvement in the Clint Eastwood movie
"J. Edgar."

♦♦

UNCLASSIFIED

Serial 13876

Leopold-1094

From: [REDACTED]
Sent: Friday, October 21, 2011 2:30 PM
To: NPO
Subject: J Edgar - story
Importance: High

Hello,

I cover the film industry for the Wall Street Journal's Arts & Entertainment section (called Friday Journal), and I'm working on a story about the upcoming Clint Eastwood biopic "J Edgar." I'm interested in hearing about how the FBI worked with the filmmakers to help make this story as accurate as possible. My deadline to file is 10/31, so please let me know who the best person to talk to would be. Thanks.

Best,

[REDACTED]

[REDACTED]

The Wall Street Journal

Tel:

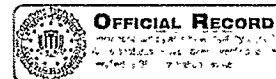
Cel:

Email:

Twitter

b6

UNCLASSIFIED



FEDERAL BUREAU OF INVESTIGATION

Import Form

Form Type: EMAIL

Date: 08/10/2012

Title: (U) Chernin Entertainment, Email

b6

Approved By: A/UC

Drafted By:

Case ID #: 80-HQ-1077659

(U) PUBLIC AFFAIRS MATTERS DOCUMENTARIES
TELEVISION MOVIES -

Synopsis: (U) Request FBI telecall re upcoming ovie starring Sandra Bullock called 'THE HEAT'

♦♦

UNCLASSIFIED

Serial 13954

Leopold-1096

From: [REDACTED]
Sent: Friday, May 18, 2012 8:08 PM
To: [REDACTED] Public.Affairs
Cc: [REDACTED]
Subject: [REDACTED] & Chernin Ent.

Hi [REDACTED] and [REDACTED]

b6

So nice to meet you via email. We'd love to set a time (or separate times if it's easier) to talk next week. We're all - [REDACTED] & I- very excited to get your expert insight.

Please let me know what works best (separate or together), and my office will coordinate.

Thanks much,

[REDACTED]

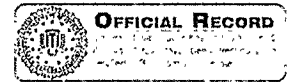
[REDACTED]
CHERNIN ENTERTAINMENT
[REDACTED]

FEDERAL BUREAU OF INVESTIGATION
FOI/PA
DELETED PAGE INFORMATION SHEET
Civil Action# 1:17-cv-00001

Total Deleted Page(s) = 5
Page 2 ~ Duplicate;
Page 3 ~ Duplicate;
Page 4 ~ Duplicate;
Page 5 ~ Duplicate;
Page 6 ~ Duplicate;

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UNCLASSIFIED



FEDERAL BUREAU OF INVESTIGATION

Import Form

Form Type: EMAIL

Date: 01/15/2013

Title: (U) Request from Stellar X Productions

Approved By: UC

b6

Drafted By:

Case ID #: 80-HQ-1077659

(U) PUBLIC AFFAIRS MATTERS DOCUMENTARIES
TELEVISION MOVIES -

Synopsis: (U) Request from Stellar X Productions,
regarding human trafficking.

◆◆

UNCLASSIFIED

Serial 14266

Leopold-1103

Import Form

UNCLASSIFIED

Form Imported: EMAIL

Document Title: (U) Request from Stellar X Productions

Synopsis: (U) Request from Stellar X Productions, regarding human trafficking.

File Classification: UNCLASSIFIED

Uploaded File: (U) htm

Filing and Security

Primary Case: 80-HQ-1077659

Case Title: (U) PUBLIC AFFAIRS MATTERS
DOCUMENTARIES TELEVISION
MOVIES -

Serial Number: 14266

Serialized: 02/01/2013

Initiated: 06/11/2012

b6

Referenced By: 80-HQ-1077659
Serial 14364

Details

Raw File Text:

From:

Sent: Thursday, June 02, 2011 11:15 AM
To: Public Affairs
Cc:
Subject: FW: The Taken Documentary Television Series
Attachments: Ltr_0611.pdf

I have forwarded your request on to FBIHQ/Office of Public Affairs. I have also included additional information about the process of working with the FBI on such matters.

Regarding your requested topics - Human Trafficking to include child prostitution-

FBI Atlanta would support such an endeavor. I understand that SA [REDACTED] of our Atlanta FBI Field Office has several such adjudicated cases that could possibly work for your production. Your request, however, needs to start with FBIHQ/OPA.

We look forward to discussing the matter further.

b6

Sincerely,

SA [REDACTED]
Media
Coordinator
FBI
Atlanta

Working
with the FBI:

A Guide for Writers, Authors, and Producers
We can help: if you are a writer, author, or producer who wants to feature the FBI, we may be able to work with you to create an accurate portrayal of the Bureau.

We've been doing it since the 1930s. Most recently, we have assisted the motion pictures "The Kingdom," "Shooter," and "Breach"; television programs like "Without A Trace," "CSI," "Numb3rs," "Criminal Minds," and "The Closer"; and books like Big City, Bad Blood; Lone Wolf-Eric Rudolph: Murder, Myth and the Pursuit of an American Outlaw; and Lightning Out of Lebanon: Hezbollah Terrorists on American Soil.

Specifically, the Investigative Publicity and Public Affairs Unit (IPPAU) in our Office of Public Affairs is a small staff that spends a portion of its time working with domestic and international screenwriters, producers, authors, and other industry personnel associated with TV programs, documentaries, made-for-TV movies, books, and motion pictures. In addition, the unit is the same one that manages national and international publicity for wanted fugitives (including the "Ten Most Wanted Fugitives"), Most Wanted Terrorists, and missing children, and it also coordinates other proactive initiatives.

What we
need from you:

Your name, any pertinent company name,
point of contact, address, e-mail, and phone number;

Acknowledgement whether the project is
"sold," "green lit," commissioned, or speculative;

A description how the FBI fits into the
project and its relative importance;

An explanation of FBI characters and
actions (what they will be doing);

Film script, plot, or treatment;

Project status/timeline/production schedule
(if known);

Specificity regarding cases, procedures, or
information needed; and

A list of FBI personnel desired (if known)
for interviews or backgrounders (note: please allow ample time for
the
approval process.)

What we can provide you:

Guidance on content regarding FBI
investigations, procedures, structure, and history;

Information on costumes, props, scenery,
and weapons;

Fact checks;

Liaison and coordination with local FBI
field offices;

Coordination of location shots; and

Access to FBI facilities for filming
scenes, interviews, or b-roll footage.

Contact information:

Call FBI Headquarters at (202) 324-3000 and
ask for the Investigative Publicity and Public Affairs Unit.

Or write to: FBI Headquarters,
Investigative Publicity and Public Affairs Unit, Room 7790B, 935
Pennsylvania Avenue N.W., Washington, D.C. 20535.

Or send your complete request via e-mail to
public.affairs@ic.fbi.gov.

Please note: IPPAU considers project assistance on a case-by-case basis. We have limited resources and cannot ensure cooperation or offer reviews or critiques.

From: [redacted] [mailto:[redacted]@stellarx.net]
Sent: Thursday, June 02, 2011 10:06 AM
To: [redacted]
Cc: [redacted]
Subject: The Taken Documentary Television Series

b6

Hi [redacted] provided me with you email address so I could send you an electronic version of our initial communications on this new series. Please find attached the letter of introduction to the television series concept [redacted] and a request for consideration from your department to proceed into development with its producers and ITV Productions. This letter summarizes the intent of the program and our interest to profile Special Agents who have successful closed cases within this Special Division of the Federal Bureau of Investigation.

I introduced [redacted] television series to ITV Productions Executive Producers earlier this quarter and they responded very positively. This is because this subject has drawn tremendous public awareness and interest over the last year due to stories being released to the press or dramatizations aired on television specials. Hence many production groups are now scrambling to



develop some sort of programming in response to this elevated viewer interest.
That coupled with the traditional pitch season which begins annually for primary networks and cable affiliates this June, has amplified the urgency to get this formalized and readied this month to meet this quarter's 2011-2012 pitch season with the majors.

Let me know if there is any further information or materials you need before scheduling a conference call with the Producers and ITV Productions executives.
Thank you for your time and I look forward to speaking with you soon.

Sincerely, [Redacted]
[Redacted]
[Redacted] Stellar X Productions Studio
[Redacted] | Mobile [Redacted]@stellarx.net

b6

Indexing

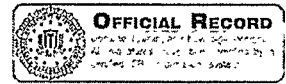
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[Redacted]	CASE INDEX	Reference	PERSON	No

Routing

Drafted by: [Redacted]

Approved by: UC [Redacted]

UNCLASSIFIED



FEDERAL BUREAU OF INVESTIGATION

Import Form

Form Type: EMAIL

Date: 02/07/2013

Title: (U) Email from [REDACTED]

Approved By: UC [REDACTED]

b6

Drafted By: [REDACTED]

Case ID #: 80-HQ-1077659

(U) PUBLIC AFFAIRS MATTERS DOCUMENTARIES
TELEVISION MOVIES -

Synopsis: (U) Email request from [REDACTED] McLarty Associates,
on behalf of Director [REDACTED] seeking FBI assistance.

♦♦

UNCLASSIFIED

Serial 14318

Leopold-1109

From: [redacted]
Sent: Tuesday, September 06, 2011 5:09 PM
To: [redacted]
Cc: [redacted]
Subject: RE: Director [redacted]

[redacted]
My knowledge of [redacted] I have only a basic understanding of [redacted] and am very reluctant to talk to anyone as an expert on [redacted] Call me and we can discuss this further to determine if I can be of any help.

R/
[redacted]

SSA [redacted]
Violent Crimes Unit
FBIHQ
935 Pennsylvania Ave, NW
Room 3999
Washington, D.C. 20535

b4
b6

From: [redacted]
Sent: Tuesday, September 06, 2011 3:23 PM
To: [redacted]
Cc: [redacted]
Subject: RE: Director [redacted]

Thanks. Does this mean CID has no objection with him talking to Director [redacted] on-background?

[redacted]
FBI
Office of Public Affairs
[redacted]

From: [redacted]
Sent: Tuesday, September 06, 2011 2:35 PM
To: [redacted]
Cc: [redacted]
Subject: Re: Director [redacted]

[redacted]
The CID Piracy expert is SSA [redacted] VCU.

[redacted]
From: [redacted]
To: [redacted]

b4
b6
b7E

Cc: [REDACTED]
 Sent: Tue Sep 06 14:29:57 2011
 Subject: Director [REDACTED]
 [REDACTED]

b4
 b6

We have another request for assistance from producer [REDACTED] started his career as a [REDACTED] and subsequently became a producer in TV and then film [REDACTED]. We, the FBI, worked with him on the 2009 motion picture [REDACTED] starring [REDACTED] where we provided script and technical assistance during the filming.

Oftentimes, the FBI will receive a request from motion picture writers or producers who are working on a project that will feature the FBI. [REDACTED] We have found that offering our experts up for background interviews have helped the movies not be so grossly inaccurate. Most of the time, Hollywood writers do not seek our input and oftentimes they get it wrong. So when given the opportunity to educate the writers/producers we have found we are in a better position to possibly have them portray the FBI in a positive light and with accuracy, or fairly close to accurate.

He will be in DC the week of September 12th and is requesting to meet with some experts in the [REDACTED]. He is also currently writing another movie with a [REDACTED].

He is specifically asking to talk to an expert at the FBI regarding [REDACTED]. I'm writing to find out, 1) if we have such an expert who could discuss [REDACTED] would he/she be available next week to talk to [REDACTED] off-the-record. The purpose of this meeting is to educate him and to ensure he gets our role in [REDACTED]. These background briefings are not for attribution.

Any questions, please give me a call. Thanks.

[REDACTED]
 FBI
 Office of Public Affairs
 [REDACTED]

From: [REDACTED]
 Sent: Tuesday, September 06, 2011 11:36 AM
 To: [REDACTED]
 Cc: [REDACTED]
 Subject: Meeting request- [REDACTED]

b4
 b6
 b7E

Dear [REDACTED]

My name is [REDACTED] and I'm a Research Assistant at McLarty Associates in Washington DC. I received your contact information from my colleague [REDACTED] whom I believe has been working with you on a project [REDACTED]. I am reaching out to you on behalf of [REDACTED] whom I am assisting with another project. My apologies for this out-of-the-blue appeal, but we wanted to contact you regarding a meeting request with someone from the F.B.I. on the subject of [REDACTED].

One of the many sides of our firm's business involves consulting in film and media production projects – the "behind the scenes" in Hollywood in an effort to make sure stories are informed, accurate, and politically/culturally sensitive. At the moment, we are working with [REDACTED] on a new film project built around [REDACTED]

[REDACTED] with whom we have worked in the past and has repeatedly proven that he understands the value in solid research.

While he realizes that this is very short notice, he is planning a trip to Washington DC next week with the hopes of being led [REDACTED] Really, this is a chance for [REDACTED] to ask questions of people who know the field best and explore how he can craft a story that is true, honest, avoids cheap simplifications, and takes most people into a world about which they know little while allowing those who are familiar with it to walk away satisfied that they got the story right.

b4
b6

Might you have the contact information of an F.B.I. representative in the Washington DC area with whom you feel it might be helpful for [REDACTED] to meet? Of course, we will respect any ground rules you need to set or whatever confidentiality boundaries are requested, and he would be more than happy to speak off the record. Should you have any questions surrounding the project or the type of questions they may have, I will gladly do my best to answer them directly.

Thank you in advance for your consideration,

[REDACTED]

MA logo

900 17th St., NW, Suite 800, Washington, D.C. 20006

Direct: [REDACTED]

Fax: [REDACTED]

[REDACTED]

 PLEASE CONSIDER THE ENVIRONMENT BEFORE PRINTING THIS E-MAIL

b6
b7E

Leopold-1112
5/14/2015

[REDACTED]

Import Form

UNCLASSIFIED

Form Imported: EMAIL

Document Title: (U) Email from

Synopsis: (U) Email request from McLarty Associates, on behalf seeking FBI assistance.

File Classification: UNCLASSIFIED

Uploaded File: (U)

b6

Filing and Security

Primary Case: 80-HQ-1077659

Case Title: (U) PUBLIC AFFAIRS MATTERS
DOCUMENTARIES TELEVISION
MOVIES -

Serial Number: 14318

Serialized: 02/12/2013

Initiated: 06/11/2012

Referenced By: 80-HQ-1077659
Serial 14453

Details

Raw File Text:

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From:
Sent: Tuesday, September 06, 2011
5:09 PM

b6

Leopold-1115
5/21/2015 10:04 AM

To: [REDACTED]
[REDACTED]Cc: [REDACTED]
[REDACTED]Subject: RE: Director [REDACTED]
[REDACTED]b4
b6

[REDACTED]

My knowledge of [REDACTED]
principally on the [REDACTED] I have only a basic
understanding of [REDACTED] and am very reluctant to
talk to
anyone as an expert on [REDACTED] Call me and we can discuss this
further to
determine if I can be of any help.

R/
[REDACTED]

SSA [REDACTED]
Violent Crimes Unit
FBIHQ
935 Pennsylvania Ave, NW
Room 3999
Washington, D.C. 20535

[REDACTED] Blackberry

From: [REDACTED]
Sent: Tuesday, September 06, 2011 3:23 PM
To: [REDACTED]
Cc: [REDACTED]
Subject: RE: Director [REDACTED]

b4
b6

Thanks. Does this mean CID has
no objection with him talking to Director [REDACTED]
on-background?

[REDACTED]

[Redacted]

FBI
Office
of Public Affairs

[Redacted]

From: [Redacted]
Sent: Tuesday, September 06, 2011 2:35 PM
To: [Redacted]
Cc: [Redacted]
Subject: Re: Director [Redacted]

b4
b6

[Redacted]
The CID [Redacted] expert is SSA [Redacted] VCU.
[Redacted]

From: [Redacted]
To: [Redacted]
Cc: [Redacted]
Sent: Tue Sep 06 14:29:57 2011
Subject: Director [Redacted]

[Redacted]

We
have another request for assistance from producer [Redacted]
[Redacted] started his career as a [Redacted] and
subsequently
became a producer in TV and then film [Redacted].
We, the
FBI, worked with him on the 2009 motion picture [Redacted]
starring [Redacted]
[Redacted] where we provided script and technical assistance during the
filming.

b4
b6

Oftentimes,
the FBI will receive a request from motion picture writers or

producers who are
working on a project that will feature the FBI. [REDACTED]

We have found that offering our experts up for background interviews have helped the movies not be so grossly inaccurate. Most of the time, Hollywood writers do not seek our input and oftentimes they get it wrong.

So when given the opportunity to educate the writers/producers we have found we are in a better position to possibly have them portray the FBI in a positive light and with accuracy, or fairly close to accurate.

b4

He will be in DC the week of September 12th and is requesting to meet with some experts in the [REDACTED]

[REDACTED] He is also currently writing another movie with a [REDACTED]

He is specifically asking to talk to an expert at the FBI regarding [REDACTED]

[REDACTED] I'm writing to find out, 1) if we have

such an expert who could discuss [REDACTED]

2) would

he/she be available next week to talk to [REDACTED] off-the-record.

The purpose of this

meeting is to educate him and to ensure he gets our role in [REDACTED]

[REDACTED] These background briefings are not for attribution.

Any questions, please give me a call. Thanks.

[REDACTED]
FBI
Office
of Public Affairs
[REDACTED]

b6

From: [REDACTED]
Sent: Tuesday, September 06, 2011 11:36 AM

To: [REDACTED]
Cc: [REDACTED]
Subject: Meeting request--Southeast Asia piracy

Dear [REDACTED]

b4
b6

My name is [REDACTED] and I'm a Research Assistant at McLarty Associates in Washington DC. I received your contact information from [REDACTED] my colleague [REDACTED] whom I believe has been working with you on a [REDACTED] project [REDACTED] I am reaching out to you on behalf of [REDACTED] whom I am assisting with another project. My apologies for this out-of-the-blue appeal, but we wanted to contact you regarding a meeting request with someone from the F.B.I. on the subject of [REDACTED]

One of the many sides of our firm's business involves consulting in film and media production projects - the "behind the scenes" in Hollywood in an effort to make sure stories are informed, accurate, and politically/culturally sensitive. At the moment, we are working with [REDACTED] on a new film project built around [REDACTED] [REDACTED] with whom we have worked in the past and has repeatedly proven that he understands the value in solid research.

b4
b6

While he realizes that this is very short notice, he is planning a trip to Washington DC next week with the hopes of being led [REDACTED] Really, this is a chance for [REDACTED] to ask questions of people who know the field best and explore how he can craft a story that is true, honest, avoids cheap simplifications, and takes most people into a world about which they know little while allowing those who are familiar with it to walk away satisfied that they got the story right.

Might you have the contact information of an F.B.I. representative in the Washington DC area with whom you feel it might be helpful for [REDACTED] to meet? Of course, we will respect any ground rules you need to set or whatever confidentiality boundaries are requested, and he would be more than happy to speak off the record. Should you have any questions surrounding the project or the type of questions they may have, I

will gladly
do my best to answer them directly.

Thank you in advance for your consideration,

b6

900 17th St., NW, Suite 800, Washington, D.C. 20006

Direct:
Fax:

P Please consider the environment before printing this
e-mail

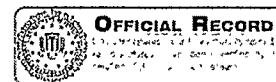
Indexing

Display Name	Enterprise Role	Entity Role	Entity Type	US Person
	CASE INDEX	Reference	PERSON	Unknown
	CASE INDEX	Reference	PERSON	Unknown

b6

Routing
Drafted by:
Approved by: UC

UNCLASSIFIED



FEDERAL BUREAU OF INVESTIGATION

Import Form

Form Type: EMAIL

Date: 05/30/2013

Title: (U) Request for Assistance with Motion Picture, [REDACTED]

Approved By: UC [REDACTED]

Drafted By: [REDACTED]

b4
b6

Case ID #: 80-HQ-1077659

(U) PUBLIC AFFAIRS MATTERS DOCUMENTARIES
TELEVISION MOVIES -

Synopsis: (U) [REDACTED] requests assistance
with the production of the motion picture, [REDACTED]

♦♦

UNCLASSIFIED

Serial 14898

Leopold-1121

Production_Consultant

From: [REDACTED]
Sent: Wednesday, May 29, 2013 7:38 PM
To: Public.Affairs
Subject: Production Consultant

Hi [REDACTED]

I'm reaching out on behalf of [REDACTED] production. During the writing process for [REDACTED] you helped us out by connecting [REDACTED] (our director) and [REDACTED] (our writer) with an FBI consultant. We're now in the process of writing [REDACTED] and they were wondering if you could help us out again. Specifically, they'd like to speak with someone experienced in investigating serial killers.

b4
b6

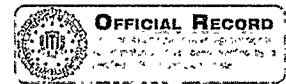
Any help you can provide is greatly appreciated.

Thank you.

[REDACTED]

[REDACTED]

UNCLASSIFIED



FEDERAL BUREAU OF INVESTIGATION

Import Form

Form Type: EMAIL

Date: 06/07/2013

Title: (U) Email from [redacted] regarding "Occult" TV show walk around

Approved By: A/UC [redacted]

b6

Drafted By: [redacted]

Case ID #: 80-HQ-1077659

(U) PUBLIC AFFAIRS MATTERS DOCUMENTARIES
TELEVISION MOVIES -

Synopsis: (U) Los Angeles Media rep [redacted] seeking guidance for "Occult" TV show star Lynn Collins request for walk around in their Field Office

♦♦

UNCLASSIFIED

Serial 14911

Leopold-1123



Import Form

UNCLASSIFIED

Form Imported: EMAIL

Document Title: (U) Email from [redacted] regarding "Occult" TV show walk around

b6

Synopsis: (U) Los Angeles Media rep [redacted] seeking guidance for "Occult" TV show star Lynn Collins request for walk around in their Field Office

File Classification: UNCLASSIFIED

Uploaded File: (U) [redacted]-Occult-WalkThru.msg

Filing and Security

Primary Case: 80-HQ-1077659

Case Title: (U) PUBLIC AFFAIRS MATTERS
DOCUMENTARIES TELEVISION
MOVIES -

Serial Number: 14911

Serialized: 06/07/2013

Initiated: 06/11/2012

Details

Raw File Text: A&E OCCULT-Request
From [redacted]
To
Public.Affairs
Recipients
Public.Affairs@ic.fbi.gov
[redacted]
Office of Public Affairs
From: [redacted] (LA) (IC)
To: [redacted]
Cc: [redacted]

b6

Sent: Tue May 07 19:12:59 2013
Subject: Not Urgent - Entertainment Industry Request
[redacted]

Hope all's well with you. We were recently contacted by a former agent who is assisting an entertainment industry production with a pilot that will feature fictional FBI agents. The actors who will play the agents are Lynn Collins (best known for role as Dejah Thoris in John Carter and Kayla Silverfox in X-Men Origins: Wolverine). Collins asked to meet with a female agent in order to develop her character and to portray an agent realistically. The former agent assisting the production also asked if it would be possible to have Collins meet with a firearms instructor to learn how to handle a weapon. We are running this through our firearms and legal units for safety/policy concerns, but I wanted to ensure your shop is okay with this, in principle (we've done this in the past, but it's been a while since I've made a request). Below is a little info about the production as reported by various publications. Although the subject matter of the show seems far-fetched, Collins suggested the agents will be portrayed with integrity insofar as their characters go. If approved here and at HQ, we would have her meet with a certified firearms instructor and have a representative of the press office present. Thanks for considering.

[REDACTED]
FBI Press Relations
Los Angeles Field Office
[REDACTED]

b6

<http://losangeles.fbi.gov>
www.labankrobbers.org

"A&E" - Occult

After a lengthy casting process, Josh Lucas and Lynn Collins have been set as the leads of A&E's drama pilot Occult, produced by Transformers helmer Michael Bay and written by veteran genre writer, The X-Files alum James Wong. With Lucas and Collins on board, the project, originally picked up in September as cast-contingent, is going into production. Occult, which draws parallels to X-Files and Fringe, centers on Dolan (Lucas), an FBI agent who returns from administrative leave after going off the deep end while investigating his wife's disappearance. Eager to be back on the job, he is paired with Noa Blair (Collins), an agent with her own complicated backstory who specializes in the occult. Together, they will solve cases for the newly formed occult crimes task force. Wong executive produces with Bay and his partners at Platinum Dunes Andrew Form and Brad Fuller. The pilot was laid off at ABC Studios, »

- NELLIE ANDREEVA
A&E Gets Into The "Occult"

12 March 2013 7:47 PM, PDT | FamousMonsters of Filmland | See recent Famous Monsters of Filmland news »

A&E is jumping head first into the burgeoning horror TV industry with next week's Bates Motel, and it apparently likes what it's seen so far. Next up? Michael Bay's Occult, which has nabbed its two leads: The Firm and Hulk's Josh Lucas and John Carter's Lynn Collins.

Here's how THR describes the show and their characters:

Occult revolves around an FBI agent who has returned from administrative leave after going off the deep end while investigating his wife's disappearance. Eager to be back on the job, he is paired with an agent with her own complicated backstory who specializes in the occult. Together, they will solve cases for the newly formed occult crimes task force.

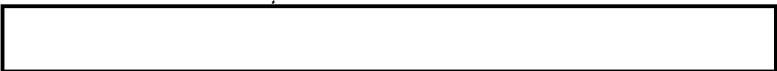
Lucas will star as Dolan, the intense, hotshot FBI agent returning to the force six months after the devastating disappearance of his wife. He's a stand-up »

- Andy Greene

Occult Finds FBI Partners in Josh Lucas and Lynn Collins
12 March 2013 6:10 PM, PDT | Boomtron | See recent Boomtron news »

It may not be intentional, but A&E has cooked up a drama pilot that sounds remarkably like X-Files or Fringe. Part of the similarities might be due to former X-Files writer James Wong having penned the script, but I think no matter who wrote Occult we'd be able to look at this and say we have a pilot that might not be all that original. But what really counts as original these days? Everything's a copy of a copy so there's no need to tear down someone's work just because it doesn't stand out as unique. That is unless it's so blatantly a rip off as to be insulting.

Thankfully, Occult at least has two leads lined up that will hopefully carry the potential series above any misconceptions about originality. Josh Lucas and Lynn Collins were reported by TVLine to



be the co-stars of this series. »

- Brody Gibson

image001.png
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image005.png

Indexing

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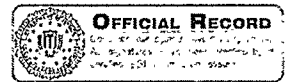
b6

Routing

Drafted by:

Approved by: A/UC

UNCLASSIFIED



FEDERAL BUREAU OF INVESTIGATION

Import Form

Form Type: OTHER

Date: 08/12/2014

Title: (U) Point Break Release Letter

Approved By: UC

b6

Drafted By:

Case ID #: 80-HQ-1077659

(U) PUBLIC AFFAIRS MATTERS DOCUMENTARIES
TELEVISION MOVIES -

Synopsis: (U) Release letter to in support of
his forthcoming motion picture "Point Break."

◆◆

UNCLASSIFIED

Serial 15318

Leopold-1127



Import Form

UNCLASSIFIED

Form Imported: OTHER

Document Title: (U) Point Break Release Letter

Synopsis: (U) Release letter to [redacted] in support of his forthcoming motion picture "Point Break."

File Classification: UNCLASSIFIED

Uploaded File: (U) PointBreakRelLtr.docx

Filing and Security

Primary Case: 80-HQ-1077659

Case Title: (U) PUBLIC AFFAIRS MATTERS
DOCUMENTARIES TELEVISION
MOVIES -

Serial Number: 15318

Serialized: 08/12/2014

Initiated: 06/11/2012

b6

Details

Raw File Text: U.S. Department of Justice

Federal Bureau of Investigation

Washington, D. C. 20535-0001
April 29, 2014

[redacted]
Interpol Pictures, LLC
10390 Santa Monica Boulevard
Suite #250
Los Angeles, CA 90025-5091
Dear [redacted]

In response to your April 24, 2014, e-mail requesting the FBI's permission to use the FBI Seal in your forthcoming motion picture, Point Break, the FBI grants permission to Interpol Pictures, LLC to use the FBI Seal in the aforementioned production. This approval was granted based on an e-mail from you dated April 16, 2014.

This permission includes domestic and foreign distribution and broadcast of the above production in all media known and unknown in perpetuity.

However, requests to use the FBI Seal for purposes other than those outlined and approved in the original request should be submitted to the Investigative Publicity and Public Affairs Unit for evaluation. To permit unconditional future use of such materials is not possible in that various statutes, regulations, and policies may preclude such use.

The FBI Seal, name, and initials may not be used in advertising, promotion, or in any manner in which the general public may perceive as an endorsement, sponsorship, or approval of a particular product or business; such use would be a violation of the federal statutes and regulations prohibiting commercial exploitation (U.S.C. § 701, 709). The FBI, however, has permitted the motion picture and television industries to use the name, initials, and/or Seal in their productions when to do so helps to authenticate scenes as FBI offices, characters as Special Agents or other personnel, etc.

If I or anyone on my staff can be of further assistance, please call us at

Sincerely yours,

Unit Chief
Investigative Publicity and
Public Affairs
Office of Public Affairs
2

Indexing

b6

Display Name	Enterprise Role	Entity Role	Entity Type	US Person
	CASE INDEX	Reference	PERSON	No

Routing
Drafted by:
Approved by: UC

FEDERAL BUREAU OF INVESTIGATION
FOI/PA
DELETED PAGE INFORMATION SHEET
Civil Action# 1:17-cv-00001

Total Deleted Page(s) = 11
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Page 2 ~ Referral/Consult;
Page 3 ~ Referral/Consult;
Page 4 ~ Referral/Consult;
Page 5 ~ Referral/Consult;
Page 132 ~ Referral/Consult;
Page 133 ~ Referral/Consult;
Page 134 ~ Referral/Consult;
Page 135 ~ Referral/Consult;
Page 138 ~ b5;
Page 139 ~ b5;

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X Deleted Page(s) X
X No Duplication Fee X
X For this Page X
XXXXXXXXXXXXXXXXXXXXXXXXXXXXX



**U.S. Department of Justice
Federal Bureau of Investigation**



Purchase Order for Supplies or Services

1. Date of Order 09/26/2011		2. Order No. A108830107		3. Mod. No.		4. Mod. Date		5. Page No. 1	
6. To Contractor (Name, Address and Zip Code): ROCKET MEDIA GROUP, LLC 3848 WILLIAMS DRIVE SUITE 103 FAIRFAX VA 22031-4518					7. Ship to (Consigned address, Zip Code): FEDERAL BUREAU OF INVESTIGATION ATTN: [REDACTED] RM 1B016 2400 SCHUSTER DRIVE CHEVERLY, MD 20781-0001				
8. Issuing Office (Address correspondence to): FEDERAL BUREAU OF INVESTIGATION PROCUREMENT SECTION ROOM 6823, JEN F.B.I. BLDG. WASHINGTON, DC 20535					9. Send Invoice to: (Name, Address and Zip Code): FEDERAL BUREAU OF INVESTIGATION ATTN: [REDACTED] RM 1B016 2400 SCHUSTER DRIVE CHEVERLY, MD 20781-0001				
10. Business Classification			11. F.O.B. Point DESTINATION			12. Discount Terms NET 30 DAYS			
13. Schedule									
Line No. (A)	Supplies or Services (B)				Quantity Ordered (C)	Unit (D)	Unit Price (E)	Amount (F)	
CONTRACT #1JFBI08301 0001 R499 00-FBI-0001 PROFESSIONAL SERVICES, OTHER	DUE DATE: 09/23/2012				1	EA	100000.000	100000.00	
<p>IN ACCORDANCE WITH THE REQUIREMENT OF THE DEBT COLLECTION ACT OF 1996, PUBLIC LAW 104-134, IT IS THE INTENT OF THE DEPARTMENT OF JUSTICE TO USE YOUR TAXPAYER IDENTIFICATION NUMBER FOR PURPOSES OF COLLECTING AND REPORTING ON ANY DELINQUENT AMOUNTS ARISING OUT OF YOUR RELATIONSHIP WITH THE GOVERNMENT.</p> <p>PLEASE ACKNOWLEDGE ACCEPTANCE OF THE TERMS AND CONDITIONS OF THIS ORDER BY SIGNING AND RETURNING THE ENCLOSED YELLOW COPY WITHIN 10 DAYS TO ISSUING OFFICE IN BOX # 8.</p> <p>*****</p> <p>(SIGNATURE) (DATE)</p>									
14. Type of Order:							15. Grand Total		
<input type="checkbox"/> A. Purchase - Please furnish the following under the terms and conditions specified on back of this order: the above indication number if indicated, and the attached sheets, if any, include delivery as indicated.							<input type="checkbox"/> B. Delivery - This delivery order is subject to instructions on label attached with copy of this form and is issued subject to the terms and conditions shown on numbered contract.		
Point of Contact - Purchase Order Information:							16. United States of America By (Signature)		
Point of Contact - Invoice Payment Status: Commercial Payment Unit - (202) 734-5614							17. Name (Typed) XXXXXXXXXXXX Title: Contracting Officer		

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**U.S. Department of Justice
Federal Bureau of Investigation**



Purchase Order for Supplies or Services

1. Date of Order 09/26/2011		2. Order No. AID0000107		3. Mod. No.		4. Mod. Date		5. Page No. 2	
6. To Contractor (Name, Address and Zip Code): HOCKEY MEDIA GROUP, LLC 3040 WILLIAMS DRIVE SUITE 105 FAIRFAX VA 22031-4610					7. Ship to (Consigee and address, Zip Code): FEDERAL BUREAU OF INVESTIGATION ATTN: [REDACTED] RM 18016 2400 SCHUSTER DRIVE CHEVERLY, MD 20781-0001				
8. Issuing Office (Address correspondence to): FEDERAL BUREAU OF INVESTIGATION PROCUREMENT SECTION ROOM 6823, JEN F.B.I. BLDG. WASHINGTON, DC 20535					9. Send Invoice to: (Name, Address and Zip Code): FEDERAL BUREAU OF INVESTIGATION ATTN: [REDACTED] RM 18016 2400 SCHUSTER DRIVE CHEVERLY, MD 20781-0001				
10. Business Classification			11. F.O.B. Point DESTINATION			12. Discount Terms NET 30 DAYS			
13. Schedule									
Line No. (A)	Supplies or Services (B)	Quantity Ordered (C)	Unit (D)	Unit Price (E)	Amount (F)				
	<p>THIS PURCHASE ORDER REFLECTS FUNDING FOR CD DIVISION CD-3B ONLY. PLEASE REFERENCE PO #AID0000107 ONLY FOR INVOICES SUBMITTED FOR THIS EFFORT.</p> <p>INSIDER THREAT TRAINING VIDEO</p> <p>ALL SERVICES SHALL BE PROVIDED IN ACCORDANCE WITH THE TERMS AND CONDITIONS AS SET FORTH IN FBI CONTRACT J-FBI-08-001.</p> <p>*PLEASE DIRECT ALL INVOICES TO: [REDACTED] AT THE FOLLOWING ADDRESS: FBI ACADEMY, TRAINING DIVISION, QUANTICO, VA 22135.</p> <p>*PLEASE SEND A COPY OF THE INVOICE TO: [REDACTED] FBIHQ, 535 PENN., AVE., NW, ROOM 4035, WASHINGTON, DC 20535.</p> <p>*****FOR FBI INFO ONLY*****</p>								
14. Type of Order						15. Grand Total			
<input type="checkbox"/> A. Purchase - Please furnish the following under the terms and conditions specified on both sides of this order. The above quantity number is indicated, and the attached check, if any, indicate delivery as indicated.						<input type="checkbox"/> B. Delivery - This delivery order is subject to instructions contained on this side only of this form and is subject to the terms and conditions of the contract.			
Point of Contact - Purchase Order Information: Point of Contact - Invoice Payment Source: Commercial Payment Unit - (202) 324-5614						16. United States of America By (Signature) 17. Name (Typed) XXXXXXXXXXXX Title, Contracting Officer			



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Purchase Order for Supplies or Services

1. Date of Order 09/26/2011		2. Order No. A100000107		3. Mod. No.		4. Mod. Date		5. Page No. 3	
6. To Contractor (Name, Address and Zip Code): ROCKET MEDIA GROUP, LLC 3040 WILLIAMS DRIVE SUITE 105 FAIRFAX VA 22031-4618				7. Ship to (Consignee and address, Zip Code): FEDERAL BUREAU OF INVESTIGATION ATTN: [REDACTED] RM 1B016 2400 SCHUSTER DRIVE CHEVERLY, MD 20781-0001					
8. Issuing Office (Address correspondence to): FEDERAL BUREAU OF INVESTIGATION PROCUREMENT SECTION ROOM 6823, JEN P.B.I. BLDG. WASHINGTON, DC 20535				9. Send Invoices to (Name, Address and Zip Code): FEDERAL BUREAU OF INVESTIGATION ATTN: [REDACTED] RM 1B016 2400 SCHUSTER DRIVE CHEVERLY, MD 20781-0001					
10. Business Classification				11. F.O.B. Point DESTINATION		12. Discount Terms NET 30 DAYS			
13. Schedule									
Line No. (A)	Supplies or Services (B)	Quantity Ordered (C)	Unit (D)	Unit Price (E)	Amount (F)				
	<p>REQ #415143/FY11/ CC 0600/ SDC 552500/ PCSC: TCUT/</p> <p>PROCESSED BY OSCH/REN ALER: PEE</p> <p>*PLEASE CONTACT [REDACTED] AT [REDACTED] OR</p> <p>VIA EMAIL [REDACTED]@FBI.GOV FOR ANY</p> <p>CONTRACTUAL ISSUES REGARDING THIS ORDER.</p>								
14. Type of Order:				<input type="checkbox"/> A. Purchase - Please furnish the following under the terms and conditions specified on both sides of this order, the above quantity number is indicated, and the attached sheets, if any, include delivery arrangements.		<input checked="" type="checkbox"/> B. Delivery - This delivery order is subject to the following terms and conditions only if this form and it is issued subject to any special conditions above mentioned contract.		15. Grand Total 100,000.00 See Instructions on Reverse	
CONTRACTOR NUMBER: ROC2230100									
Point of Contact - Purchase Order Information: [REDACTED]				16. [REDACTED] By [REDACTED]					
Point of Contact - Invoice Payment Status: Commercial Payment Unit - (02) 124-5614				17. Name / Title: [REDACTED] Title: Contracting Officer					

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**U.S. Department of Justice
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Purchase Order for Supplies or Services

1. Date of Order 05/16/2012		2. Order No. A2D0630109		3. Mod. No. 1		4. Mod. Date 05/07/2012		5. Page No. 1	
6. To Contractor (Name, Address and Zip Code): ROCKET MEDIA GROUP, LLC 3840 WILLIAMS DRIVE SUITE 103 FAIRFAX VA 22031-4618					7. Ship to (Consignee and address, Zip Code): FEDERAL BUREAU OF INVESTIGATION ATTN: [REDACTED] RM 1B016 2400 SCHUSTER DRIVE CHEVERLY, MD 20781-0001				
8. Issuing Office (Address correspondence to): FEDERAL BUREAU OF INVESTIGATION PROCUREMENT SECTION ROOM 6023, JEN F.B.I. BLDG. WASHINGTON, DC 20535					9. Send Invoice to: (Name, Address and Zip Code): FEDERAL BUREAU OF INVESTIGATION ATTN: [REDACTED] RM 1B016 2400 SCHUSTER DRIVE CHEVERLY, MD 20781-0001				
10. Business Classification			11. F.O.B. Point DESTINATION			12. Discount Terms NET 30 DAYS			
13. Schedule									
Line No. (A)	Supplies or Services (B)	Quantity Ordered (C)	Unit (D)	Unit Price (E)	Amount (F)				
0002	CONTRACT #JFFBI09301 DUE DATE:05/15/2012 0002 1006 00-FBI-0011 INCREASE IN FUNDING FOR VIDEO PRODUCTION SERVICES	1	EA	30000.000	30000.00				
<p>*****MODIFICATION 2*****</p> <p>TO ADD LINE 2 AND TO INCREASE THE PURCHASE ORDER BY \$50,000.00. ALL OTHER TERMS AND CONDITIONS REMAIN THE SAME AS SET FORTH IN FBI CONTRACT #FBI-06-201.</p> <p>IN ACCORDANCE WITH THE REQUIREMENT OF THE DEBT COLLECTION ACT OF 1996, PUBLIC LAW 104-134, IT IS THE INTENT OF THE DEPARTMENT OF JUSTICE TO USE YOUR TAXPAYER IDENTIFICATION NUMBER FOR PURPOSES OF COLLECTING AND REPORTING ON ANY DELINQUENT AMOUNTS ARISING OUT OF YOUR RELATIONSHIP WITH THE GOVERNMENT.</p>									
14. Type of Order						15. Grand Total			
<input checked="" type="checkbox"/> A. Purchase - Please furnish the following under the terms and conditions specified on both sides of this order. The above quantity number is indicated and the attached sheets, if any, include delivery instructions.						<input type="checkbox"/> B. Delivery - This delivery order is subject to instructions contained on the side only of this form and it is to be used subject to the terms and conditions above numbered contract.			
						XXXXXXXXXXXX See Instructions on Reverse			
Point of Contact - Purchase Order Information:						16. United States of America By (Signature)			
Point of Contact - Invoice Payment Status: Commercial Payment Term: (203) 394-5613						17. Name (Typed) XXXXXXXXXXXX Title: Contracting Officer			

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**U.S. Department of Justice
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Purchase Order for Supplies or Services

1. Date of Order 05/15/2012		2. Order No. A2D0830100		3. Mod. No. 1		4. Mod. Date 05/07/2012		5. Page No. 2	
6. To Contractor (Name, Address and Zip Code) ROCKET MEDIA GROUP, LLC 3040 WILLIAMS DRIVE SUITE 105 FAIRFAX VA 22031-4616					7. Ship to (Consignee and address, Zip Code) FEDERAL BUREAU OF INVESTIGATION ATTN: [REDACTED] RM 1B016 2400 SCHUSTER DRIVE CHEVERLY, MD 20781-0001				
8. Issuing Office (Address correspondence to) FEDERAL BUREAU OF INVESTIGATION PROCUREMENT SECTION ROOM 6623, JEN F.B.I. BLDG. WASHINGTON, DC 20535					9. Send Invoices to (Name, Address and Zip Code) FEDERAL BUREAU OF INVESTIGATION ATTN: [REDACTED] RM 1B016 2400 SCHUSTER DRIVE CHEVERLY, MD 20781-0001				
10. Business Classification			11. F.O.B. Point DESTINATION			12. Discount Terms NET 30 DAYS			
13. Schedule									
Line No. (A)	Supplies or Services (B)	Quantity Ordered (C)	Unit (D)	Unit Price (E)	Amount (F)				
	<p>PLEASE ACKNOWLEDGE ACCEPTANCE OF THE TERMS AND CONDITIONS OF THIS ORDER BY SIGNING AND RETURNING THE ENCLOSED YELLOW COPY WITHIN 10 DAYS TO ISSUING OFFICE IN BOX # 8 OR BY EMAIL TO THE CONTRACTING OFFICER'S INFORMATION PROVIDED ABOVE. *</p> <p>*****FOR FBI INFO ONLY*****</p> <p>REG #0543128914/PY12/ CC 0543/ SCO 552580/ PCSP: 06Y3/ PROCESSED BY GSCU/RPP AUTH: PFD</p> <p>*PLEASE CONTACT [REDACTED] AT [REDACTED] OR VIA EMAIL [REDACTED] PIC, FBI, SOV FOR ANY CONTRACTUAL ISSUES WITH THIS ORDER.</p>								
14. Type of Order						15. Grand Total			
<input type="checkbox"/> A. Purchase - Please include the following under the item and conditions specified on both sides of this order, the order number, number of included, and the adjusted sheets, if any, under delivery as indicated.						<input checked="" type="checkbox"/> B. Delivery - The delivery order is subject to the conditions set forth on this side only of this form and it is agreed subject to the terms and conditions shown on the contract.			
CONTRACTOR NUMBER: R002230100						250,000.00 See Instructions on Reverse			
Point of Contact - Purchase Order Information:						16. [REDACTED]			
Point of Contact - Invoicing/Payment Status:						17. [REDACTED]			
Commercial Payment Unit - (303) 324-3614						PFD			

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**U.S. Department of Justice
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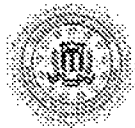
Purchase Order for Supplies or Services

1. Date of Order 08/27/2012		2. Order No. AZ00030113		3. Mod. No.		4. Mod. Date		5. Page No. 1	
6. To Contractor (Name, Address and Zip Code): ROCKET MEDIA GROUP, LLC 3040 WILLIAMS DRIVE SUITE 103 FAIRFAX VA 22031-4015				7. Ship to (Consigned and address, Zip Code): FEDERAL BUREAU OF INVESTIGATION ATTN: [REDACTED] RM 18016 2400 SCHUSTER DRIVE CHEVERLY, MD 20781-0001					
8. Issuing Office (Address correspondence to): FEDERAL BUREAU OF INVESTIGATION PROCUREMENT SECTION ROOM 6823, JEN F.B.I. BLDG. WASHINGTON, DC 20535				9. Send Invoice to: (Name, Address and Zip Code): FEDERAL BUREAU OF INVESTIGATION ATTN: [REDACTED] RM 18016 2400 SCHUSTER DRIVE CHEVERLY, MD 20781-0001					
10. Business Classification				11. F.O.B. Point DESTINATION		12. Discount Terms NET 30 DAYS			
13. Schedule									
Line No. (A)	Supplies or Services (B)			Quantity Ordered (C)	Unit (D)	Unit Price (E)	Amount (F)		
0001	CONTRACT #: JFBI000301 DUE DATE: 09/25/2013 0001 0000 00-FBI-0011 FILM/VIDEO TAPE PRODUCTION SERVICES			1	EA	300000.000	300000.00		
<p>IN ACCORDANCE WITH THE REQUIREMENT OF THE BEST COLLECTION ACT OF 1996, PUBLIC LAW 104-104, IT IS THE INTENT OF THE DEPARTMENT OF JUSTICE TO USE YOUR TAXPAYER IDENTIFICATION NUMBER FOR PURPOSES OF COLLECTING AND REPORTING ON ANY DELINQUENT AMOUNTS ARISING OUT OF YOUR RELATIONSHIP WITH THE GOVERNMENT.</p> <p>PLEASE ACKNOWLEDGE ACCEPTANCE OF THE TERMS AND CONDITIONS OF THIS ORDER BY SIGNING AND RETURNING THE ENCLOSED YELLOW COPY WITHIN 10 DAYS TO ISSUING OFFICE IN BOX # 5 OR BY EMAIL TO THE CONTRACTING OFFICER'S INFORMATION PROVIDED ABOVE.</p> <p>*(SIGNATURE) (DATE)</p>									
14. Type of Order						15. Grand Total			
<input type="checkbox"/> A. Purchase - Please furnish the following under the terms and conditions specified on both sides of this order: the above requisition number if indicated, and the attached sheets, if any, include delivery as indicated.						<input type="checkbox"/> B. Delivery - This delivery order is subject to instruction sheet, if any, on this order only or this form and it is subject to the terms and conditions shown on the contract.			
Point of Contact - Purchase Order Information:						16. United States of America By (Signature)			
Point of Contact - Invoice Payment Status: Commercial Payment Unit - (202) 324-5614						17. Name (Typed) XXXXXXXXXXXX			
						Title: Contracting Officer			

See Instructions on Reverse



**U.S. Department of Justice
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Purchase Order for Supplies or Services

1. Date of Order: 08/27/2012		2. Order No. A2D8830113		3. Mod. No.		4. Mod. Date		5. Page No. 2	
6. To Contractor (Name, Address and Zip Code): ROCKET MEDIA GROUP, LLC 6640 WILLIAMS DRIVE SUITE 105 FAIRFAX, VA 22031-4618					7. Ship to (Consigned and address, Zip Code): FEDERAL BUREAU OF INVESTIGATION ATTN: [REDACTED] RM 1B016 2400 SCHUSTER DRIVE CHEVERLY, MD 20781-0001				
8. Issuing Office (Address correspondence to): FEDERAL BUREAU OF INVESTIGATION PROCUREMENT SECTION ROOM 5623, JEN F.B.I. BLDG. WASHINGTON, DC 20535					9. Send Invoice to: (Name, Address and Zip Code): FEDERAL BUREAU OF INVESTIGATION ATTN: [REDACTED] RM 1B016 2400 SCHUSTER DRIVE CHEVERLY, MD 20781-0001				
10. Business Classification			11. F.O.B. Point DESTINATION			12. Discount Terms NET 30 DAYS			
13. Schedule									
Line No. (A)	Supplier or Services (B)	Quantity Ordered (C)	Unit (D)	Unit Price (E)	Amount (F)				
	<p>THIS PURCHASE ORDER REFLECTS FUNDING FOR CD DIVISION CD-4 ONLY. PLEASE REFERENCE PO #A2D8830113 ONLY FOR INVOICES SUBMITTED FOR THIS EFFORT.</p> <p>PRODUCTION SERVICES FOR THE INSIDER THREAT TRAINING VIDEO.</p> <p>PERIOD OF PERFORMANCE: 9/26/2012 THROUGH 9/26/2013 ALL SERVICES SHALL BE PROVIDED IN ACCORDANCE WITH THE TERMS AND CONDITIONS AS SET FORTH IN FBI CONTRACT J-FBI-06-001.</p> <p>*PLEASE DIRECT ALL INVOICES TO: [REDACTED] AT THE FOLLOWING ADDRESS: FBI ACADEMY, TRAINING DIVISION, QUANTICO, VA 22135.</p> <p>*****FOR FBI INFO ONLY*****</p>								
14. Type of Order						15.			
<input type="checkbox"/> A. Purchase - Please furnish the following under the terms, and conditions specified on both sides of this order, the above quantity number indicated, and the attached sheet, if any, include delivery as indicated.						<input type="checkbox"/> B. Delivery - The delivery order is subject to instructions contained on this side only of this form and it is agreed subject to the terms and conditions above-stipulated parties.			
						Grand Total		XXXXXXXXXX	
						See Instructions on Reverse			
Point of Contact - Purchase Order Information:						16. United States of America By (Signature):			
Point of Contact - Invoice Payment Status: Commercial Payment Unit - (202) 324-5614						17. Name (Typed): XXXXXXXXXX			
						Title: Contracting Officer			

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U.S. Department of Justice
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Purchase Order for Supplies or Services

1. Date of Order: 08/27/2012		2. Order No. A200830113		3. Mod. No.		4. Mod. Date		5. Page No. 3	
6. To Contractor (Name, Address and Zip Code): ROCKET MEDIA GROUP, LLC 3840 WILLIAMS DRIVE SUITE 105 FAIRFAX, VA 22301-4618					7. Ship to (Designated address, Zip Code): FEDERAL BUREAU OF INVESTIGATION ATTN: [REDACTED] RM 18016 2400 SCHUSTER DRIVE CHEVERLY, MD 20781-0001				
8. Issuing Office (Address correspondence to): FEDERAL BUREAU OF INVESTIGATION PROCUREMENT SECTION ROOM 6023, JEN F.B.I. BLDG. WASHINGTON, DC 20535					9. Send Invoice to (Name, Address and Zip Code): FEDERAL BUREAU OF INVESTIGATION ATTN: [REDACTED] RM 18016 2400 SCHUSTER DRIVE CHEVERLY, MD 20781-0001				
10. Business Classification			11. F.O.B. Point DESTINATION			12. Discount Terms NET 30 DAYS			
13. Schedule									
Line No. (A)	Supplies or Services (B)	Quantity Ordered (C)	Unit (D)	Unit Price (E)	Amount (F)				
	<p>REQ #057612A133/FY12-B/ CC 0540/ DOC 582388/ PCSP: V3YK PROCESSED BY OSCU/RFW AUTH: PVD</p> <p>*PLEASE CONTACT [REDACTED] AT [REDACTED] OR VIA EMAIL [REDACTED] SIC.FBI.GOV FOR ANY CONTRACTUAL ISSUES REGARDING THIS ORDER.</p>								
14. Type of Order						15.			
<input checked="" type="checkbox"/> A. Purchase - Please furnish the following under the terms and conditions specified on both sides of this order. The above quantities include 1% wastage, and the amount shown, if any, include delivery as indicated.						<input type="checkbox"/> B. Delivery - This delivery order is subject to the following conditions: 1. This order only if the form and it is issued subject to the terms and conditions of the numbered contract.			
CONTRACTOR NUMBER: POC2230100						Grand Total: 300,000.00 See Instructions on Reverse			
Point of Contact - Purchase Order Information: [REDACTED]						16. Use By: [REDACTED]			
Point of Contact - National Payment Status: Commercial Payment Unit - (202) 324-3634						17. No: [REDACTED] Title: [REDACTED]			



**U.S. Department of Justice
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Purchase Order for Supplies or Services

1. Date of Order 05/16/2012	2. Order No. A200000109	3. Mod. No.	4. Mod. Date	5. Page No. 2
6. To Contractor (Name, Address and Zip Code): ROCKET MEDIA GROUP, LLC 3040 WILLIAMS DRIVE SUITE 100 FAIRFAX VA 22031-4518		7. Ship to (Assigned and address, Zip Code): FEDERAL BUREAU OF INVESTIGATION ATTN: [REDACTED] RM 18018 2400 SCHUSTER DRIVE CHEVERLY, MD 20781-0001		
8. Issuing Office (Address correspondence to): FEDERAL BUREAU OF INVESTIGATION PROCUREMENT SECTION ROOM 6623, JEH F.B.I. BLDG. WASHINGTON, DC 20535		9. Send Invoice to (Name, Address and Zip Code): FEDERAL BUREAU OF INVESTIGATION ATTN: [REDACTED] RM 18018 2400 SCHUSTER DRIVE CHEVERLY, MD 20781-0001		
10. Business Classification		11. F.O.B. Point DESTINATION		12. Discount Terms NET 30 DAYS

13. Schedule

Line No. (A)	Supplies or Services (B)	Quantity Ordered (C)	Unit (D)	Unit Price (E)	Amount (F)
	<p>THIS PURCHASE ORDER REFLECTS FUNDING FOR FILM/VIDEO TAPE PRODUCTION SERVICE.</p> <p>ALL SERVICES SHALL BE PROVIDED IN ACCORDANCE WITH THE TERMS AND CONDITIONS AS SET FORTH IN FBI CONTRACT J-FBI-00-301.</p> <p>*PLEASE DIRECT ALL INVOICES: [REDACTED] AT THE FOLLOWING ADDRESS: FBI ACADEMY, TRAINING DIVISION QUANTICO, VA 22135.</p> <p>*****FOR FBI INFO ONLY*****</p> <p>REQ #0505123568/FY12/ CC 0562/ 900 352588/ POC: [REDACTED]/ PROCESSED BY OSCU/RPW AUTH: PFD</p> <p>*PLEASE CONTACT [REDACTED] AT [REDACTED] OR VIA EMAIL [REDACTED] FIG.FBI.GOV FOR ANY CONTRACTUAL ISSUES REGARDING THIS ORDER.</p>				

14. Type of Order <input checked="" type="checkbox"/> A. Purchase - Please attach the following under the terms and conditions specified on both sides of this order: the above description number 1 indicated, and the attached sheets, if any, include delivery as indicated.	<input type="checkbox"/> B. Delivery - This delivery order is subject to instructions given on this page only. If this form is a revised version to the terms and conditions of a previous contract.	15. Grand Total 200,000.00
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Point of Contact - Purchase Order Information: [REDACTED]	16. United States of America By (Signature): [REDACTED]
Point of Contact - Invoice Payment Status: Commercial Payment (Cdr) - (301) 324-3613	17. Name (Typed): [REDACTED] Title: [REDACTED]

The COMPANY MAN Frequently Asked Questions

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 03-02-2017 BY C69W32B10 NSICG

Did the high-rise fire in Shanghai actually happen?

Yes, the fire occurred on 11/15/2010 and resulted in the death of 58 people and the injury of 70 more individuals. The cause of the blaze was directly linked to faulty building materials, specifically the insulation used in the construction. The civil unrest caused by the poor building codes resulted in the People's Republic of China (PRC) government enacting very stringent building codes.

Why was this particular company aggressively targeted?

After the new building codes were enacted, only a few companies made materials that met the code. The PRC government then provided tens of millions of investment dollars to anyone who could produce the needed insulating materials indigenously. As a result, the two subjects took government funds which permitted them to purchase land, build a factory and acquire the technology by any means necessary.

What social networking sites did the subjects use to target the company employees and how did they use the information they learned?

The subjects used LinkedIn and Facebook to spot and assess employees working at the target company. They then used a "headhunter" as a proxy to see which employees might be interested in leaving their positions.

After being turned down for the proposed joint venture, how soon did they attempt to trespass at the plant?

The two subjects waited four days, then departed the corporate headquarters area and flew to a rural town across the country where the manufacturing plant was located. Upon arrival, they checked into a local hotel. In the evening, they attempted to access the plant without authorization for the first time.

Did the subjects actually walk into the plant despite being denied a tour?

Yes, the company denied the subjects initial request to visit the manufacturing plant. Undeterred, the subjects traveled over 500 miles directly to the rural plant. The subjects entered the plant in the evening and took their own self-guided tour, taking photographs until challenged. Their initial pretext was they were looking for a gas station. They returned the next day and were found in the employee parking lot watching employees enter and exit the plant. When confronted, the subjects advised they were looking for a fishing lake nearby. Since the plant was located in a small rural town, the factory doors were left unattended.

Did the PRC government play a role in the two subjects attempts to steal the glass insulation trade secret?

Not directly, but the PRC leverages its large cash reserves to award substantial loans and grants to anyone who might be able to indigenously produce a certain product or technology for the country in the shortest time possible. How the private businessmen deliver on their promises is not the governments concern.

Were there new job postings for the same job even after the two subjects were arrested and convicted?

Yes, just weeks after the two subjects were convicted; new job postings for the same exact insulation technology were posted on Craigslist and other job sites. There are plenty of others eager to utilize government funds to acquire the technologies the PRC needs. This emphasizes the persistent and inexhaustible nature of the threat.

Did the conviction of the subjects have a negative impact on the reputation or stock prices of the company?

No, in fact this type of aggressive action by the company to protect its trade secrets and employees from this threat has only strengthened the confidence in the company's ability to maintain long-term profitability in a global market. The company was frustrated by the aggressive nature of the attempts and expressed pride in taking necessary action to protect their valuable information.

Were the glass insulation trade secrets disclosed or compromised during the prosecution?

No, the Department of Justice (DOJ) has a variety of protections in place to ensure sensitive corporate intellectual property is protected throughout any criminal prosecution. The company's trade secret documents were never at risk during the FBI "sting" operation. The documents used in the operation were not true documents pertaining to the victim company, but rather counterfeit replications.

What techniques were used in the film to illicitly acquire the company's trade secrets?

- *Social media to spot and assess potential recruits*
- *Attempted a joint venture*
- *Hired a headhunter to identify potential insiders*
- *Cyber intrusion (via unprotected USB ports)*
- *Trespassing at the factory*
- *Bribery of employees*
- *Online job ads posted on popular job websites*

What actions could RIS have taken to strengthen their security program?

- *Issue visitor badges, maintain visitor logs, and require escorted access at all times*
- *Not leaving computers unlocked while unattended*
- *Disable USB drives and other removable media devices*
- *Keep gates locked and/or do not leave them unmonitored (including dumpsters)*
- *Create an easier and more anonymous reporting channel for employees*
- *Continually educate employees about the threats to the companies trade secrets*
- *Restrict physical/electronic access to trade secrets and other proprietary information*

What indicators might RIS have seen to proactively detect a potential insider like Robert?

- *Excessive printing*
- *Use of encryption software*
- *Spike in e-mail and USB storage/transfer volumes*
- *Increase in foreign IP traffic*
- *Unusual network and building access times*
- *Unexplained wealth or affluence*
- *Unusual foreign travel (or unreported foreign travel for those required to report it)*
- *Disillusionment/entitlement due to missed promotions or other perceived grievances*
- *Increased amount of non-business related activities (i.e. web surfing, job hunting, social media etc.)*

What was the value of the trade secret portrayed in the video and how was it calculated?

The estimated economic value of the glass insulation trade secret was worth nearly 300 million dollars. It was calculated based on the potential sales to the Asian market that would have been lost if an Asian competitor was able to produce the same product locally.

Why is cultivating a strong relationship with the Counterintelligence Strategic Partnership Coordinator (SPC) in your area so vital?

Each of the 56 FBI field offices has an SPC who proactively develops relationships with the private sector, academia, and cleared contractors, so if a security incident occurs; the liaison relationship with the FBI has already been established. The SPC provides counterintelligence threat briefings and intelligence products on current trends and indicators to help companies detect, deter, and defend against attacks to sensitive proprietary information from foreign adversaries.

SAFEGUARD YOUR (AND AMERICA'S) FUTURE

Protecting yourself from foreign intelligence service targeting abroad safeguards your and America's future back at home:

- Safeguard your future by avoiding inadvertently participating in intelligence or criminal activities.
- Safeguard America's future by preventing foreign intelligence services from acquiring the tools they need to damage America and its citizens.
- Safeguard your friends overseas by making sure that they are aware of this threat to ensure they do not become an unwitting victim.



BOTTOM LINE:

Be Aware. Be Alert. Be Proactive.
Report Suspicious Activity!



US Department of Justice
Federal Bureau of Investigation

To report suspicious activity:
Contact the FBI
Counterintelligence Division
Academic Alliance at
(202)324-3000

Important Numbers:

Local US Embassy/Consulate Phone & Address:

.....
.....
.....

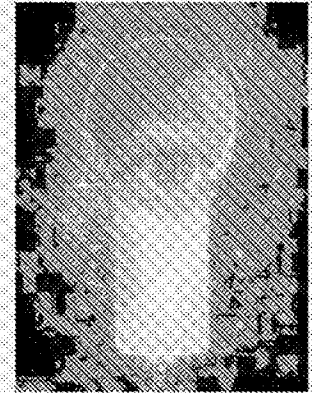
Local FBI Field Office Phone & Address:

.....
.....



US Department of Justice
Federal Bureau of Investigation

The Key to US Student Safety Overseas



For more information visit:
www.fbi.gov



INTRODUCTION:

To ensure that you have a positive study abroad experience, the US government seeks to generate awareness about risks that you could face overseas—including those from foreign intelligence services:

- The US government supports US students' travel abroad, which provides an opportunity to learn about foreign countries, customs, and cultures and acquire specialized linguistic, technical, and leadership skills
- The US government also supports US students' participation in employment opportunities while abroad to gain valuable work and resume-building experiences
- The US government actively recruits US students with skill sets acquired while overseas
- The US government seeks to protect US students overseas from risks posed by foreign intelligence services to ensure their safety and future career prospects



BE AWARE:

You are a potential target of interest for foreign intelligence services:

- Foreign intelligence services seek to identify US students who can help them gain access to information or persons of interest—either immediately or in the future
- Foreign intelligence services develop initial relationships with US students overseas under seemingly innocuous pretexts such as job or internship opportunities, paid paper-writing engagements, language exchanges, and cultural immersion programs
- As these relationships develop, foreign intelligence services ask the US students to perform tasks and provide information (which is not necessarily sensitive or classified) in exchange for payment or other rewards, slowly increasing their demands over time
- Without proper awareness about this threat, US students overseas have inadvertently become involved in espionage activities and have been prosecuted for these activities

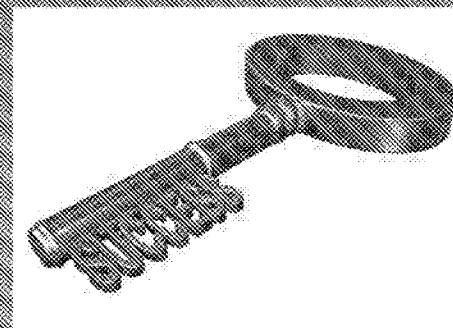
PROTECT YOURSELF ABROAD:

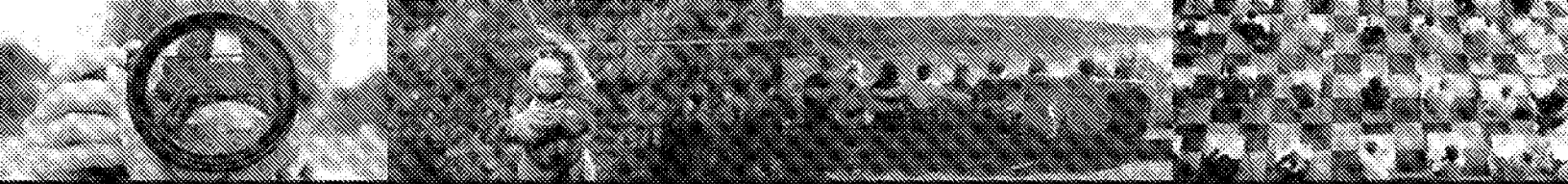
You can protect yourself from foreign intelligence service targeting:



- Be skeptical of "money for nothing" offers and opportunities that seem "too good to be true" while abroad
- Be cautious of foreigners who show undue interest in your personal or family background and your future career plans
- Be cautious of foreigners who offer "free favors", particularly those involving government processes such as issuing visas and residence permits
- Minimize personal information that you reveal about yourself, particularly online through social media
- Minimize your contact with foreigners who have questionable government or criminal affiliations
- Properly report money or compensation you receive while abroad on your taxes and other financial disclosures to ensure compliance with US law
- Report suspicious activity to your local US embassy or consulate's Regional Security Officer while abroad
- Report suspicious activity to your local FBI field office after returning to the US

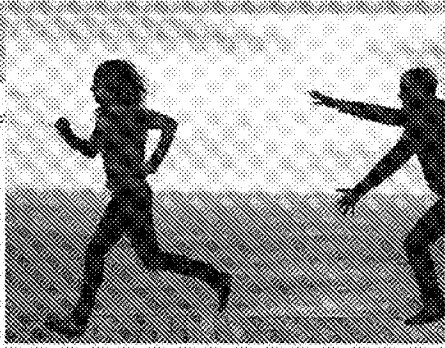
US Student Safety Overseas Awareness is key





STUDENTS

- ◆ The US government encourages US students to travel abroad and actively recruits US students with skill sets acquired while overseas
- ◆ Studying abroad provides an opportunity to learn about a foreign country's customs, and cultures and acquire specialized linguistic, technical, and leadership skills
- ◆ **As a US student overseas, be awareness that you are a potential target for foreign intelligence services recruitment to ensure that enjoying a safe and beneficial abroad experience for US students**



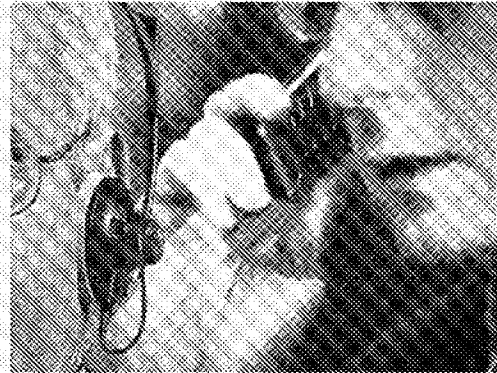
The Bottom Line

- ◆ As an American student you have incredible potential. Your experience abroad will make you a valuable asset to the US government
- ◆ Foreign intelligence agencies realize this and hope to establish a parasitic relationship, feeding off your success
- ◆ Their goal is to gain access to sensitive or classified information through you

CLASSIFIED

Be Aware

- ◆ Initial relationships are developed through seemingly innocuous pretexts, like job opportunities, paid paper writing arrangements, language exchanges, and cultural immersion programs
- ◆ Demands slowly increase over time
- ◆ These people likely have questionable government or criminal affiliations





Protect Yourself

- ◆ Be skeptical of "money for nothing" offers and opportunities that seem "too good to be true" while abroad
- ◆ Be cautious of foreigners who show undue interest in your personal or family background and your future career plans
- ◆ Minimize revealing personal information that could be used against you, particularly online through social media

Protect Yourself

- ◆ Properly report ANY money or compensation you receive while abroad on your taxes and other financial disclosures to ensure compliance with US law
- ◆ Report suspicious activity to your local US embassy or consulate's Regional Security Officer while abroad

OR

- ◆ Report suspicious activity to your local FBI field office when you return to the US



Consider Your Future



- ◆ If you ever want to work for the US government, or with any private firms that may require a background check you must be mindful of the dangers foreign intelligence services present
- ◆ Safeguard your future by avoiding inadvertent criminal or espionage activities
- ◆ Protect America's future by preventing foreign intelligence services from acquiring the tools they need to damage the US and its citizens

BE AWARE.
BE ALERT.
BE PROACTIVE.
REPORT SUSPICIOUS
ACTIVITY!

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- <http://blog.defenderdirect.com/future-state/>

Don't Be A Pawn

Communication Strategy and Plan

Counterintelligence Division

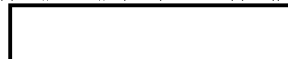
Version 1.0

12/19/2013



Prepared by:

Investigative Publicity and Public Affairs, Office of Public Affairs



b6

I. Purpose

To reduce U.S. students' susceptibility to foreign intelligence services targeting while traveling overseas.

II. Goals and Objectives

- Inform target audiences of the risks they could face overseas
- Prepare target audiences for how to protect themselves
- Involve the target audience by asking them to report suspicious behavior
- Engage local universities and programs with field offices for future briefings and liaison
- Does this project further any SMS priorities or Director priority initiatives?

III. Key Messages

Including providing an awareness of the threats students might face, the take-home messages include:

- **Be Aware**
- **Protect Yourself Abroad**
- **Safeguard Your (and America's Future)**
- **Report Suspicious Activity**

IV. Audience

- Primary Audience
 - Students
 - Student Advisors
 - Professors
- Secondary Audiences:
 - Study Abroad Programs
 - DOD/Military graduates heading overseas
- Internal Audiences
 - Strategic Partnership Coordinators in the field
 - Field Media Representatives

V. Communication Products/Vehicles

- Don't Be A Pawn brochure (print and web)
- Facebook presence
- FBI.gov web page, story, *Game of Pawns* video, and other resources
- Public Service Announcements
- Talking Points/Public Affairs Guidance
- Contact with university press outlets
- Coordination with OGAs' existing products and vehicles
- Flyers or posters for dorms available for download?

Don't Be A Pawn – Implementation and Product Status

This Communication Plan is a fluid document – needs, feasibility, and ownership may change; we will adapt the plan accordingly.

Product/ Vehicle	Target Date/ Frequency	Status	Objective / Audience	Responsibility	Notes
Brochure: Hardcopy		Not Started		<ul style="list-style-type: none"> • OPA: • CD: 	<ul style="list-style-type: none"> • TBD
Brochure: FBI.gov		Not Started		<ul style="list-style-type: none"> • OPA: [REDACTED] • CD: [REDACTED] 	•
Flyers available for download		Not Started		<ul style="list-style-type: none"> • OPA: • CD: 	•
Facebook presence (on FBI page and possible advertisements)		Not Started		<ul style="list-style-type: none"> • OPA: [REDACTED] • CD: [REDACTED] 	•
FBI.gov page: Student landing page, upload video, potential front page story, and other resources/links		Not Started		<ul style="list-style-type: none"> • OPA: [REDACTED] • CD: [REDACTED] 	•
PSAs (written and audio)		Not Started		<ul style="list-style-type: none"> • OPA: IPPAU • CD: 	•

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Product/ Vehicle	Target Date/ Frequency	Status	Objective / Audience	Responsibility	Notes
Talking points/Public Affairs Guidance for Field Offices		Not Started		<ul style="list-style-type: none"> OPA: [REDACTED] CD: [REDACTED] 	
Outreach to college/university press outlets		Not Started	Increase awareness; Encourage in-person briefings, and increase awareness and leads	<ul style="list-style-type: none"> OPA: National Press Office, IPPAU, and individual field office media representatives CD: 	
Connect with State Department on overseas safety travel app coordination		Not Started		<ul style="list-style-type: none"> OPA: CD: 	
Key messages and consistency of messaging across all products		Not Started		<ul style="list-style-type: none"> OPA: [REDACTED] CD: [REDACTED] 	<ul style="list-style-type: none"> Identify key messages that must be included in all products and language Ensure all final products are edited for content consistency from a Public Affairs perspective before going live, in coordination with point person from CD.
				<ul style="list-style-type: none"> 	

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Don't Be A Pawn

Communication Strategy and Plan

Counterintelligence Division

Version 1.1

1/10/2014



Prepared by:

Investigative Publicity and Public Affairs, Office of Public Affairs



b6

I. Purpose

To reduce U.S. students' susceptibility to foreign intelligence services targeting while traveling overseas.

II. Goals and Objectives

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V. Communication Products/Vehicles

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- Public Service Announcements
- Talking Points/Public Affairs Guidance
- Contact with university press outlets
- Coordination with OGAs' existing products and vehicles
- Flyers or posters for dorms available for download?

VI. Timing

Rollout: By March 3, 2014

Don't Be A Pawn – Implementation and Product Status

This Communication Plan is a fluid document – needs, feasibility, and ownership may change; we will adapt the plan accordingly.

Product/ Vehicle	Target Date/ Frequency	Status	Objective / Audience	Responsibility	Notes
Brochure: Hardcopy		Awaiting CD approvals / graphics		<ul style="list-style-type: none"> OPA [redacted] and [redacted] CD [redacted] and [redacted] 	<ul style="list-style-type: none"> The Key to U.S. Student Safety Overseas Guidance Based on FBI Best Practices for Academics Traveling Abroad
FBI.gov		Started		<ul style="list-style-type: none"> OPA [redacted] CD [redacted] and [redacted] 	<ul style="list-style-type: none"> Awaiting CD final approvals/graphics
	Landing page story	Started			<ul style="list-style-type: none"> CD sending [redacted] quote, unclassified talking points, State Dept. links, IAE information and other suggestions, information and content
	Upload Game of Pawns video (FBI.gov, YouTube)	Started			<ul style="list-style-type: none"> CD needs to send [redacted] version for the script CD checking on feasibility for separate video (2-5 minutes) of Shriver with warning to students (either edited from existing film or from other footage). Also coordinating with OGC/NSLB
	Upload brochures	Not started			<ul style="list-style-type: none"> Awaiting CD final approvals/graphics <ul style="list-style-type: none"> The Key to U.S. Student Safety Overseas Guidance Based on FBI Best Practices for Academics Traveling Abroad
	Links/other resources	Started			<ul style="list-style-type: none"> CD sending suggestions for State Department, American Citizen Services, etc. Link to field office home page Link to press releases on Shriver

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Product/ Vehicle	Target Date/ Frequency	Status	Objective / Audience	Responsibility	Notes
Facebook presence (on FBI page and possible advertisements)		Started		<ul style="list-style-type: none"> OPA [redacted] Greene [redacted] CD [redacted] and [redacted] 	<ul style="list-style-type: none"> [redacted] obtaining further information about feasibility Will also look into coordinators asking universities to link to FBI gov page from their study abroad FB pages
Podcasts for college radio stations		Not Started		<ul style="list-style-type: none"> OPA [redacted] CD [redacted] and [redacted] 	•
Talking points/Public Affairs Guidance for Field Offices		Started		<ul style="list-style-type: none"> OPA [redacted] CD [redacted] and [redacted] 	• [redacted] sending past media coverage and [redacted] past quotes and statement; unclassified talking points; and specific examples to incorporate
Outreach to college/university press outlets		Not Started	Increase awareness: Encourage in- person briefings, and increase awareness and leads	<ul style="list-style-type: none"> OPA: National Press Office, IPPAU, and individual field office media representatives CD [redacted] and [redacted] individual field Strategic Partnership Coordinators 	•
Connect with "3 rd " parties on campaign and materials		Started		<ul style="list-style-type: none"> CD [redacted] and [redacted] 	• State Department on overseas safety travel app coordination

b6

Product/ Vehicle		Target Date/ Frequency	Status	Objective / Audience	Responsibility	Notes
Key messages and consistency of messaging across all products			Started		<ul style="list-style-type: none">• OPA: <input type="text"/>• CD: <input type="text"/>	<ul style="list-style-type: none">• Identify key messages that must be included in all products and language• Ensure all final products are edited for content consistency from a Public Affairs perspective before going live, in coordination with point person from CD.

b6

Don't Be A Pawn

Communication Strategy and Plan

Counterintelligence Division

Version 1.2

2/5/2014



Prepared by:

Investigative Publicity and Public Affairs, Office of Public Affairs



b6

I. Purpose

To reduce U.S. students' susceptibility to foreign intelligence services targeting while traveling overseas.

II. Goals and Objectives

- Inform target audiences of the risks they could face overseas
- Prepare target audiences for how to protect themselves
- Involve the target audience by asking them to report suspicious behavior
- Engage local universities and programs with field offices for future briefings and liaison
- Does this project further any SMS priorities or Director priority initiatives?

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- **Safeguard Your (and America's Future)**
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- Internal Audiences
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V. Communication Products/Vehicles

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- Facebook presence
- FBI.gov web page, story, *Game of Pawns* video, and other resources
- Public Service Announcements
- Talking Points/Public Affairs Guidance
- Contact with university press outlets
- Coordination with OGAs' existing products and vehicles
- Flyers or posters for dorms available for download?

VI. Timing

Rollout: By March 3, 2014

Don't Be A Pawn – Implementation and Product Status

This Communication Plan is a fluid document – needs, feasibility, and ownership may change; we will adapt the plan accordingly.

Product/ Vehicle	Target Date/ Frequency	Status	Objective / Audience	Responsibility	Notes
Brochure: Hardcopy		Awaiting Print Shop		<ul style="list-style-type: none"> OPA: N/A CD [redacted] and [redacted] 	<ul style="list-style-type: none"> The Key to U.S. Student Safety Overseas Guidance Based on FBI Best Practices for Academics Traveling Abroad CD requested Print Shop assistance on student CI targeting brochure, waiting on its finalization
FBI.gov		Started		<ul style="list-style-type: none"> OPA [redacted] CD [redacted] and [redacted] 	b6
	Landing page story	Will be completed for review Feb. 13- 18	Started		<ul style="list-style-type: none"> [redacted] currently working on draft Previously, CD sent [redacted] quote, unclassified talking points, State Dept. links, IAE information and other suggestions, information and content
	Upload Game of Pawns video (FBI.gov, YouTube)		Started		<ul style="list-style-type: none"> Transcript and video received OPA needs to upload CD checking on feasibility for separate video (2-5 minutes) of Shriver with warning to students (either edited from existing film or from other footage). Also coordinating with OGC/NSLB
	Upload brochures		Not started		<ul style="list-style-type: none"> Awaiting CD final from Print Shop <ul style="list-style-type: none"> The Key to U.S. Student Safety Overseas Guidance Based on FBI Best Practices for Academics Traveling Abroad
	Links/other resources		Started		<ul style="list-style-type: none"> CD sent suggestions for State Department, American Citizen Services, etc. Link to field office home page Link to press releases on Shriver

Product/ Vehicle	Target Date/ Frequency	Status	Objective / Audience	Responsibility	Notes
Facebook presence (on FBI page and possible advertisements)				<ul style="list-style-type: none"> OPA [redacted] CD [redacted] and [redacted] 	
Podcasts for college radio stations	Feb. 28	Started		<ul style="list-style-type: none"> OPA [redacted] CD [redacted] and [redacted] 	<ul style="list-style-type: none"> Week of Feb. 17 for podcast interview with CD exec. to be distributed to university radio stations and FBI.gov CD sent [redacted] background materials for script
Vodcast	Feb. 28	Started		<ul style="list-style-type: none"> OPA [redacted] TD [redacted] CD [redacted] and [redacted] 	<ul style="list-style-type: none"> [redacted] is working on script CD downloaded edited clips onto disc for TD CD to request assistance from TD
Talking points/Public Affairs Guidance for Field Offices	Feb. 20	Started		<ul style="list-style-type: none"> OPA [redacted] CD [redacted] and [redacted] 	<ul style="list-style-type: none"> [redacted] sent past media coverage and [redacted] past quotes and statement; unclassified talking points; and specific examples to incorporate [redacted] sent draft on Feb. 5; CD to review and make edits/recommendations
Outreach to college/university press outlets	Feb. 24 for March 3 rollout	Not Started	Increase awareness; Encourage in- person briefings, and increase awareness and leads	<ul style="list-style-type: none"> OPA: National Press Office, BPPAU, and individual field office media representatives CD [redacted] and [redacted] individual field Strategic Partnership Coordinators 	<ul style="list-style-type: none"> OPA: Media package to reps of all materials (including links) and requests CD: Media package to SPCs of all materials (including links) and requests Ask universities to link to FBI.gov page from their study abroad FB pages

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Product/ Vehicle	Target Date/ Frequency	Status	Objective / Audience	Responsibility	Notes
Congressional Notice	ASAP	Started		<ul style="list-style-type: none"> CD [redacted] and [redacted] Executive Staff 	<ul style="list-style-type: none"> Mostly written. Will start up CD chain ASAP to hit target date <p style="text-align: right;">b6</p>
Connect with "3 rd " parties on campaign and materials	Feb. 24	Started		<ul style="list-style-type: none"> OPA [redacted] CD [redacted] and [redacted] 	<ul style="list-style-type: none"> State Department on overseas safety travel app coordination DoD NSA CIA NCIX – Question regarding what we can share with them [redacted] checking on what NCIX's expectations are Five Eyes
Key messages and consistency of messaging across all products	Ongoing	Started		<ul style="list-style-type: none"> OPA [redacted] CD [redacted] and [redacted] 	<ul style="list-style-type: none"> Identify key messages that must be included in all products and language Ensure all final products are edited for content consistency from a Public Affairs perspective before going live, in coordination with point person from CD.



"Don't Be a Pawn" Briefing and Awareness Message for US Students



- **Introduction:** To ensure that you have a positive study abroad experience, the US government seeks to generate awareness about risks that you could face overseas—including those from foreign intelligence services:
 - The US government encourages US students to travel abroad to learn about foreign countries, customs, and cultures and acquire specialized linguistic, technical, and leadership skills
 - The US government also supports US students' participation in employment opportunities while abroad to gain valuable work and resume-building experiences
 - The US government actively recruits US students with skill sets acquired while overseas
 - The US government seeks to ensure that US students remain protected from all risks—including those posed by foreign intelligence services—while overseas
- **Be Aware:** You are a potential target of interest for foreign intelligence services:
 - Foreign intelligence services seek to identify US students who can help them gain access to information, persons, and venues of intelligence interest—either immediately or in the future
 - Foreign intelligence services develop initial relationships with US students overseas under seemingly innocuous pretexts such as job or internship opportunities, paid paper-writing engagements, language exchanges, and cultural immersion programs
 - Foreign intelligence officers often do not openly affiliate with their intelligence services when developing relationships with students
 - As these relationships develop, foreign intelligence services ask the US students to perform tasks and provide information (which is not necessarily sensitive or classified) in exchange for payment or other rewards, slowly increasing their demands over time
 - Without proper awareness about this threat, US students overseas have inadvertently become involved in espionage activities and have been prosecuted for these activities
- **Protect Yourself Abroad:** You can protect yourself from foreign intelligence service targeting:
 - Be skeptical of "money for nothing" offers and opportunities that seem "too good to be true" while abroad
 - Be cautious of foreigners who offer "free favors", particularly those involving government processes such as issuing visas and residence permits
 - Minimize personal information that you reveal about yourself, especially online through social media
 - Minimize your contact with foreigners who have questionable government or criminal affiliations
 - Properly report any money or compensation you receive while abroad on your taxes and other financial disclosures to ensure compliance with US law
 - Report suspicious activity to your local US embassy or consulate's Regional Security Officer while abroad
 - Report suspicious activity to your local FBI field office when you return to the US
- **Safeguard Your (and America's) Future:** Protecting yourself from foreign intelligence service targeting abroad safeguards your and America's future back at home:
 - Safeguard your future by avoiding inadvertently participating in intelligence or criminal activities
 - Safeguard America by preventing foreign intelligence services from acquiring the tools they need to damage America and its citizens
 - Safeguard your friends overseas by making sure that they are aware of this threat and ensure they do not become unwitting victims

SAFEGUARD YOUR (AND AMERICA'S) FUTURE

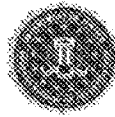
Protecting yourself from foreign intelligence service targeting abroad safeguards your and America's future back at home:

- Safeguard your future by avoiding inadvertently participating in intelligence or criminal activities.
- Safeguard America's future by preventing foreign intelligence services from acquiring the tools they need to damage America and its citizens.
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BOTTOM LINE:

Be Aware. Be Alert. Be Proactive.
Report Suspicious Activity!



US Department of Justice
Federal Bureau of Investigation

To report suspicious activity:
Contact the FBI
Counterintelligence Division
Academic Alliance at
(202)324-3000

Important Numbers:

Local US Embassy/Consulate Phone & Address:

.....
.....
.....

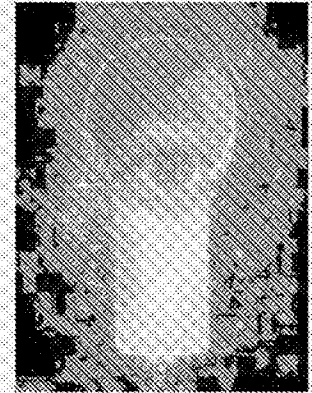
Local FBI Field Office Phone & Address:

.....
.....



US Department of Justice
Federal Bureau of Investigation

The Key to US Student Safety Overseas



For more information visit:
www.fbi.gov



INTRODUCTION:

To ensure that you have a positive study abroad experience, the US government seeks to generate awareness about risks that you could face overseas—including those from foreign intelligence services:

- The US government supports US students' travel abroad, which provides an opportunity to learn about foreign countries, customs, and cultures and acquire specialized linguistic, technical, and leadership skills
- The US government also supports US students' participation in employment opportunities while abroad to gain valuable work and resume-building experiences
- The US government actively recruits US students with skill sets acquired while overseas
- The US government seeks to protect US students overseas from risks posed by foreign intelligence services to ensure their safety and future career prospects



BE AWARE:

You are a potential target of interest for foreign intelligence services:

- Foreign intelligence services seek to identify US students who can help them gain access to information or persons of interest—either immediately or in the future
- Foreign intelligence services develop initial relationships with US students overseas under seemingly innocuous pretexts such as job or internship opportunities, paid paper-writing engagements, language exchanges, and cultural immersion programs
- As these relationships develop, foreign intelligence services ask the US students to perform tasks and provide information (which is not necessarily sensitive or classified) in exchange for payment or other rewards, slowly increasing their demands over time
- Without proper awareness about this threat, US students overseas have inadvertently become involved in espionage activities and have been prosecuted for these activities

PROTECT YOURSELF ABROAD:

You can protect yourself from foreign intelligence service targeting:

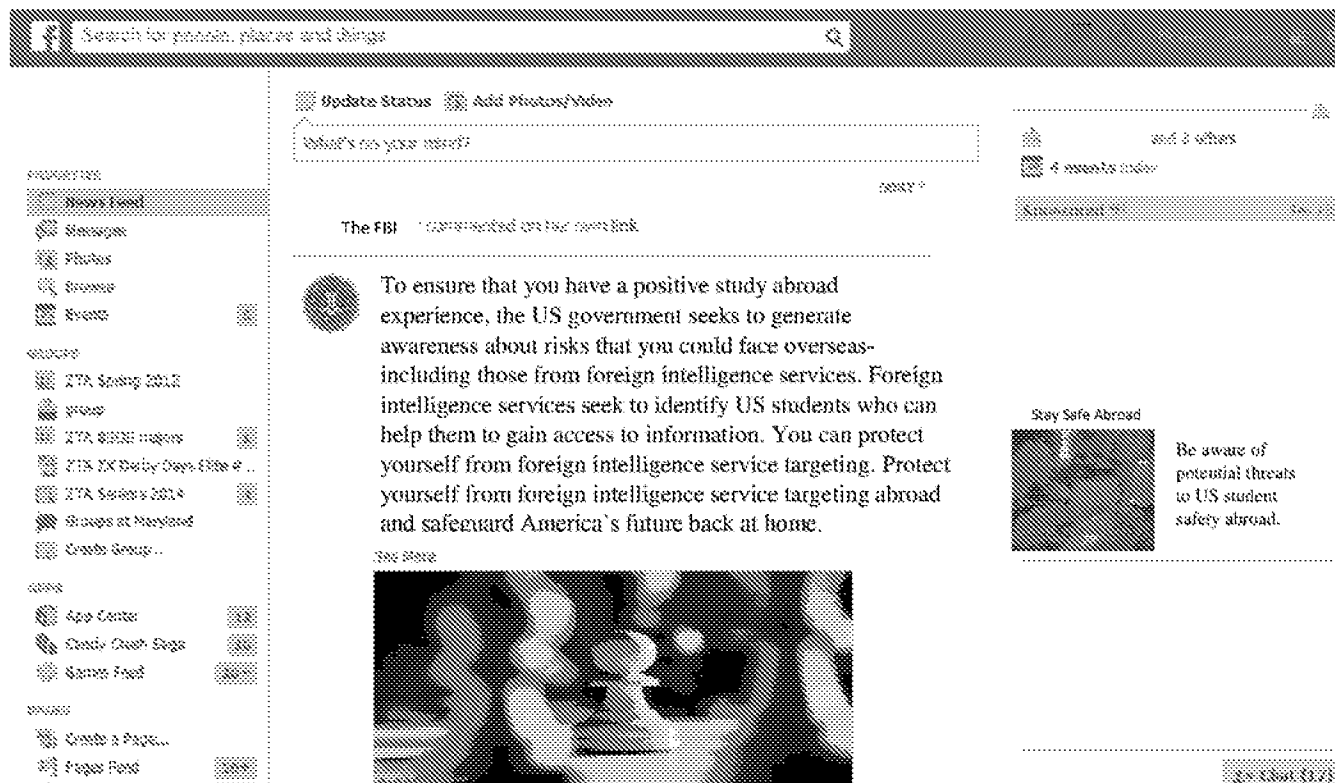


- Be skeptical of "money for nothing" offers and opportunities that seem "too good to be true" while abroad
- Be cautious of foreigners who show undue interest in your personal or family background and your future career plans
- Be cautious of foreigners who offer "free favors", particularly those involving government processes such as issuing visas and residence permits
- Minimize personal information that you reveal about yourself, particularly online through social media
- Minimize your contact with foreigners who have questionable government or criminal affiliations
- Properly report money or compensation you receive while abroad on your taxes and other financial disclosures to ensure compliance with US law
- Report suspicious activity to your local US embassy or consulate's Regional Security Officer while abroad
- Report suspicious activity to your local FBI field office after returning to the US

Facebook Ads:

Process

- Register as a business or organization on Facebook
- Purchase ads with pay per view system
- Use Facebook organization page to promote ads by sharing and commenting on posts





Sample Terms of Service

Federal Bureau of Investigation Facebook Terms of Service

1. Acceptance of Terms

Welcome to the Federal Bureau of Investigation Facebook page! The Federal Bureau of Investigation provides this service to you, subject to the following Terms of Use ("TOU"), which may be updated by the Department of State from time to time without notice to you. You can review the current version of the TOU at any time on the Federal Bureau of Investigation Facebook page.

2. Purpose

The Federal Bureau of Investigation Facebook page is a forum for learning and discussing U.S. foreign policy. The purpose of the Federal Bureau of Investigation Facebook page is to host conversation about U.S. foreign policy.

3. Description of Service

In addition to the Federal Bureau of Investigation Facebook page's TOU, users must adhere to both the U.S. Department of State's TOU and Facebook's TOU. The Federal Bureau of Investigation Facebook page operates on the Facebook platform. It provides its members with a variety of features, including but not limited to: video and photo sharing, discussion forum, messaging, chat, and notifications of developments in the Federal Bureau of Investigation Facebook page. The Federal Bureau of Investigation reserves the right to alter the types of features that the Federal Bureau of Investigation Facebook page provides at any time with no notice to network members.

4. Facebook's Privacy Policy

By using or accessing Facebook, and this site, you are accepting the practices described in the Facebook Privacy Policy. For more information on Facebook's privacy policy, go to <http://www.facebook.com/terms.php#/policy.php>. The Information Facebook Collects

When you visit Facebook you provide them with two types of information: personal information you knowingly choose to disclose that is collected by Facebook and Web Site use information collected by Facebook as you interact with our Web Site.

When you register with Facebook, you provide them with certain personal information, such as your name, your email address, your telephone number, your address, your gender, schools attended and any other personal or preference information that you provide to them. The Federal Bureau of Investigation Facebook page does not store any of this personal information or any additional member information beyond that which is already stored for your account by Facebook.

You post User Content (as defined in Facebook's Terms) on the Site at your own risk. Although Facebook allows you to set privacy options that limit access to your pages, please be aware that no security measures are perfect or impenetrable. We cannot control the actions of other Users with whom you may choose to share your pages and information. Therefore, we cannot and do not guarantee that User Content you post on the Site will not be viewed by unauthorized persons.

5. Security

Participation in the Federal Bureau of Investigation Facebook page is voluntary. You are responsible for maintaining the confidentiality of your login, and are fully responsible for all activities that occur under your login. You agree to (a) immediately notify the Federal Bureau of Investigation Facebook page community manager of any unauthorized use of your login or account or any other breach of security, and (b) ensure that you exit from your account at the end of each session. The Federal Bureau of Investigation cannot and will not be liable for any loss or damage arising from your failure to comply with this Section.

6. Member Conduct

You understand that all information, data, messages or other materials ("Content"), whether publicly posted or privately transmitted, are the sole responsibility of the person from which such Content originated. This means that you, and not the U.S. Department of State, are entirely responsible for all Content that you post, email, transmit or otherwise make available via the site. The Federal Bureau of Investigation does not control the Content posted except as described below and, as such, does not guarantee the accuracy, integrity or quality of such Content. You understand that by using the Service, you may be exposed to Content that is offensive, indecent or objectionable. Under no circumstances will the Federal Bureau of Investigation be liable in any way for any Content, including, but not limited to, for any errors or omissions in any Content, or for any loss or damage of any kind incurred as a result of the use of any Content posted, emailed, transmitted or otherwise made available via the site. You agree to not use the site to:

- post, email, transmit or otherwise make available any Content that is unlawful, harmful, threatening, abusive, harassing, tortuous, defamatory, vulgar, obscene, libelous, invasive of another's privacy, hateful, or racially, ethnically or otherwise objectionable;
- harm minors in any way;
- impersonate any person or entity;
- forge headers or otherwise manipulate identifiers in order to disguise the origin of any Content transmitted through the site;
- post, email, transmit or otherwise make available any Content that you do not have a right to make available under any law or under contractual or fiduciary relationships (such as inside information, proprietary and confidential information learned or disclosed as part of employment relationships or under nondisclosure agreements);
- post, email, transmit or otherwise make available any Content that infringes any patent, trademark, trade secret, copyright or other proprietary rights ("Rights") of any party;
- post, email, transmit or otherwise make available any unsolicited or unauthorized advertising, promotional materials, "junk mail," "spam," "chain letters," "pyramid schemes," or any other form of solicitation;

- post, email, transmit or otherwise make available any material that contains software viruses or any other computer code, files or programs designed to interrupt, destroy or limit the functionality of any computer software or hardware or telecommunications equipment;
- disrupt the normal flow of dialogue or otherwise act in a manner that negatively affects other users' ability to engage in exchanges;
- interfere with or disrupt the site or servers or networks connected to the site, or disobey any requirements, procedures, policies or regulations of networks connected to the site;
- intentionally or unintentionally violate any applicable local, state, national or international law;
- stalk or otherwise harass another; or
- collect or store personal data about other users.

You acknowledge that the Federal Bureau of Investigation does not pre-screen all Content, but that the Federal Bureau of Investigation and its designees shall have the right (but not the obligation) in their sole discretion to edit, delete, refuse or move any Content that is available via the site. Without limiting the foregoing, the Federal Bureau of Investigation and its designees shall have the right to remove any Content that violates the TOU or is otherwise objectionable. You agree that you must evaluate, and bear all risks associated with, the use of any Content, including any reliance on the accuracy, completeness, or usefulness of such Content. You acknowledge and agree that the Federal Bureau of Investigation may preserve Content and

may also disclose Content if required to do so by law or in the good faith belief that such preservation or disclosure is reasonably necessary to: (a) comply with legal process; (b) enforce the TOU; (c) respond to claims that any Content violates the rights of third-parties; or (d) protect the rights, property, or personal safety of the U.S. Department of State, its users and the public.

You understand that the technical processing and transmission of the site, including your Content, may involve (a) transmissions over various networks; and (b) changes to conform and adapt to technical requirements of connecting networks or devices.

You agree that if you post content that contains statements or depictions of violence against a person, group of people, or country, that the Department of State will report this incident and its content to the appropriate law enforcement agency.

7. Special Admonitions for International Use

Recognizing the global nature of the Internet, you agree to comply with all local rules regarding online conduct and acceptable Content. Specifically, you agree to comply with all applicable laws regarding the transmission of technical data exported from the United States or the country in which you reside.

8. Content Submitted or Made Available for Inclusion on the Site

The Federal Bureau of Investigation does not claim ownership of Content you submit or make available for inclusion on the site. The Department only claims ownership over self generated content created by

the Department of State for inclusion on this site. It does not take responsibility for the inclusion of third party links or other third party content such as articles.

9. Indemnity

You agree to indemnify and hold the U.S. Department of State, and its affiliates, officers, agents, grantees or other partners, and employees, harmless from any claim or demand, including reasonable attorneys' fees, made by any third party due to or arising out of Content you submit, post, transmit or make available through the site, your use of the site, your connection to the site, your violation of the TOU, or your violation of any rights of another.

10. No Resale of Service

You agree not to reproduce, duplicate, copy, sell, resell or exploit for any commercial purposes, any portion of the site, use of the site, or access to the site.

11. General Practices Regarding Use and Storage

You acknowledge that the Federal Bureau of Investigation may establish general practices and limits concerning use of the site, including without limitation the maximum number of days that message board postings or other uploaded Content will be retained by the site, and the maximum number of times (and the maximum duration for which) you may access the site in a given period of time. You agree that the Federal Bureau of Investigation has no responsibility or liability for the deletion or failure to store any messages and other communications or other Content maintained or transmitted by the site. You further acknowledge that the Federal Bureau of Investigation reserves the right to change these general practices and limits at any time, in its sole discretion.

12. Modifications to Service

The Federal Bureau of Investigation reserves the right at any time and from time to time to modify or discontinue, temporarily or permanently, the site (or any part thereof). You agree that the Federal Bureau of Investigation shall not be liable to you or to any third party for any modification, suspension or discontinuance of the site.

13. Termination

You agree that the U.S. Department of State, in its sole discretion, may terminate your access to the site, and remove and discard any Content within the site, for any reason, including, without limitation, for lack of use or if the Federal Bureau of Investigation believes that you have violated or acted inconsistently with the letter or spirit of the TOU. The Federal Bureau of Investigation may also in its sole discretion and at any time discontinue providing the site, or any part thereof. You agree that any termination of your access to the site under any provision of this TOU may be effected without prior notice, and acknowledge and agree that the Federal Bureau of Investigation may immediately suspend your access to the site. Further, you agree that the Federal Bureau of Investigation shall not be liable to you or any third-party for any termination of your access to the site.

14. Links

The Federal Bureau of Investigation Facebook page may provide, or third parties may provide, links to other websites or resources. You acknowledge and agree that the Federal Bureau of Investigation is not responsible for the availability of such external sites or resources, and does not endorse and is not responsible or liable for any Content, advertising, products, or other materials on or available from such sites or resources. You further acknowledge and agree that the Federal Bureau of Investigation shall not be responsible or liable, directly or indirectly, for any damage or loss caused or alleged to be caused by or in connection with use of or reliance on any such Content, goods or services available on or through any such site or resource. Facebook may contain links to other websites. The Federal Bureau of Investigation is not responsible for the privacy practices of other web sites. You are encouraged to be aware when you leave our site to read the privacy statements of each and every web site that collects personally identifiable information. This Privacy Policy applies solely to information collected by Facebook.

15. English Language

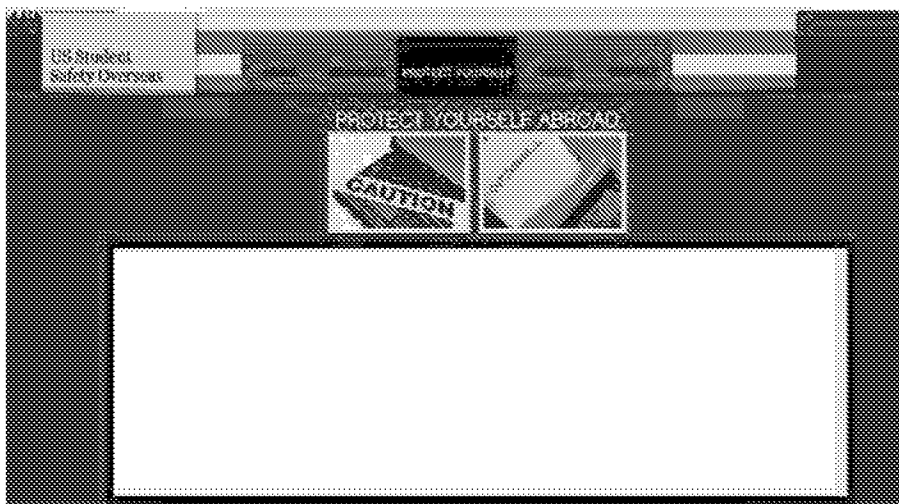
(If you intend to use a language other than English, then the site must be monitored in that language and the Terms of Service must be translated into that language). In order to assure that members adhere to the TOU, the language of the Federal Bureau of Investigation Facebook page site is English. Content posted in languages other than English may be subject to removal. An accurate translation into English must be provided if a member chooses to post content in other languages.

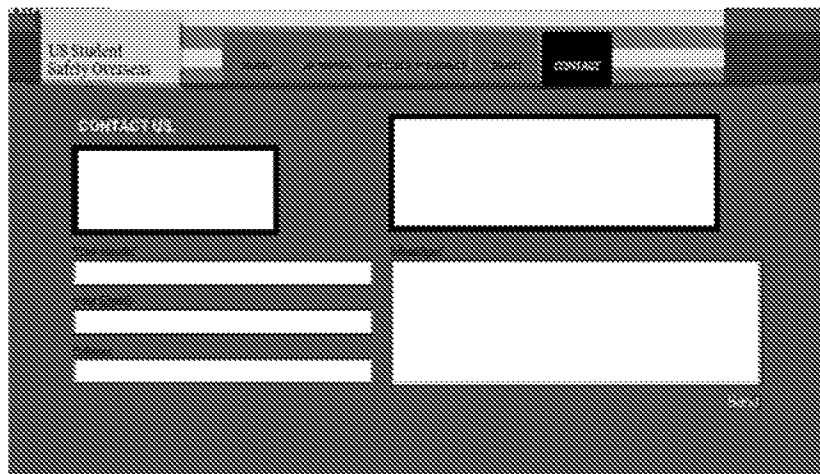
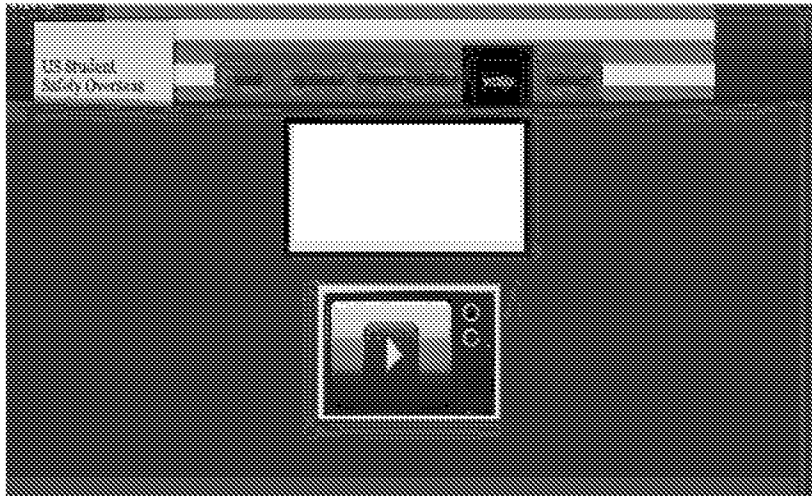
Terms of Use, Notices and Revisions

The Federal Bureau of Investigation reserves the right to change its Privacy Policy and its Terms of Use at any time. If we make changes, the Federal Bureau of Investigation will post them and inform the community of the changes. If the Federal Bureau of Investigation makes significant changes to this policy, the Department will notify its Facebook community through notice on its home page. The Federal Bureau of Investigation encourages you to refer to this policy on an ongoing basis so that you understand the Department's current privacy policy.

Contacting the Web Site

If you have any questions about this privacy policy, please contact the Federal Bureau of Investigation Facebook page Community Manager.





Suggested website content:

- **Introduction:** To ensure that you have a positive study abroad experience, the US government seeks to generate awareness about risks that you could face overseas—including those from foreign intelligence services:
 - The US government encourages US students to travel abroad to learn about foreign countries, customs, and cultures and acquire specialized linguistic, technical, and leadership skills
 - The US government also supports US students' participation in employment opportunities while abroad to gain valuable work and resume-building experiences
 - The US government actively recruits US students with skill sets acquired while overseas
 - The US government seeks to ensure that US students remain protected from all risks—including those posed by foreign intelligence services—while overseas
- **Be Aware:** You are a potential target of interest for foreign intelligence services:
 - Foreign intelligence services seek to identify US students who can help them gain access to information, persons, and venues of intelligence interest—either immediately or in the future
 - Foreign intelligence services develop initial relationships with US students overseas under seemingly innocuous pretexts such as job or internship opportunities, paid paper-writing engagements, language exchanges, and cultural immersion programs
 - Foreign intelligence officers often do not openly affiliate with their intelligence services when developing relationships with students
 - As these relationships develop, foreign intelligence services ask the US students to perform tasks and provide information (which is not necessarily sensitive or classified) in exchange for payment or other rewards, slowly increasing their demands over time
 - Without proper awareness about this threat, US students overseas have inadvertently become involved in espionage activities and have been prosecuted for these activities
- **Protect Yourself Abroad:** You can protect yourself from foreign intelligence service targeting:
 - Be skeptical of “money for nothing” offers and opportunities that seem “too good to be true” while abroad
 - Be cautious of foreigners who offer “free favors”, particularly those involving government processes such as issuing visas and residence permits
 - Minimize personal information that you reveal about yourself, especially online through social media
 - Minimize your contact with foreigners who have questionable government or criminal affiliations
 - Properly report any money or compensation you receive while abroad on your taxes and other financial disclosures to ensure compliance with US law
 - Report suspicious activity to your local US embassy or consulate's Regional Security Officer while abroad
 - Report suspicious activity to your local FBI field office when you return to the US
- **Game of Pawns Video:** *Live stream video here*
- **Contact Us:** *Insert FBI contact information here as appropriate*



"Don't Be a Pawn" Briefing and Awareness Message for US Students



- **Introduction:** To ensure that you have a positive study abroad experience, the US government seeks to generate awareness about risks that you could face overseas—including those from foreign intelligence services:
 - The US government encourages US students to travel abroad to learn about foreign countries, customs, and cultures and acquire specialized linguistic, technical, and leadership skills
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 - Report suspicious activity to your local US embassy or consulate's Regional Security Officer while abroad
 - Report suspicious activity to your local FBI field office when you return to the US
- **Safeguard Your (and America's) Future:** Protecting yourself from foreign intelligence service targeting abroad safeguards your and America's future back at home:
 - Safeguard your future by avoiding inadvertently participating in intelligence or criminal activities
 - Safeguard America by preventing foreign intelligence services from acquiring the tools they need to damage America and its citizens
 - Safeguard your friends overseas by making sure that they are aware of this threat and ensure they do not become unwitting victims

Potential "Don't Be a Pawn" Website Content for Posting on USG, academic, or 3rd Party Websites:

PAGE ONE:



[Home](#) [About Us](#) [Initiatives](#) [Students](#) [Join](#) [News & Events](#)

We went to China

The 100,000 Strong Fellowship sends students and faculty backgrounds from across the country to learn Mandarin and study in China. The "students" below are the previous students who have studied in China and learned about the Chinese culture, language and people first-hand. Here is how some of these student ambassadors describe what they gained from their China study abroad experience.



Emanuel Nino Arizque

"Early on, you get the company and support..."

Alonso Alvarez

"Teaching and interacting with Chinese students is a great experience..."

Samantha Morris, IS

"One of the main reasons I wanted to travel abroad was to become..."

Latest Videos [More](#)



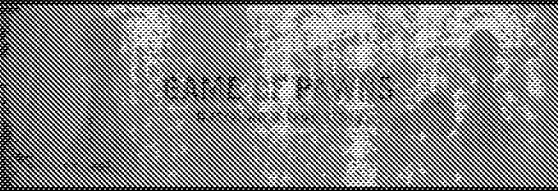
Latest News

The US government encourages US students to travel abroad and actively recruits US students with skill acquired while overseas. Awareness of potential foreign intelligence organization recruitment is vital to enjoying a safe and beneficial abroad experience for US students.

[Click here to learn more](#)

Potential “Don’t Be a Pawn” Website Content for Posting on USG, academic, or 3rd Party Websites:

PAGE TWO:

<p>Link to Video</p> 	<p>Campus Resources:</p> <ul style="list-style-type: none">• Find your local field office to request a presentation below http://www.fbi.gov/contact-us/field• Download a bulletin board to post in residence halls or offices here• Download the “Don’t Be a Pawn” brochure here
<p>To ensure that you have a positive study abroad experience, the US government seeks to generate awareness about risks you could face overseas including those posed by foreign intelligence services. As a US student you are a potential target of interest for foreign intelligence services. You can protect yourself from intelligence service targeting.</p> <p>Be Aware:</p> <ul style="list-style-type: none">• Foreign intelligence services seek to identify US students who can help them gain access to information, persons, and venues of intelligence interest• Foreign intelligence services develop initial relationships with US students overseas under seemingly innocuous pretexts such as job or internship opportunities, paid paper writing engagements, language exchanges, and cultural immersion programs.• Foreign intelligence officers do not openly affiliate with their intelligence services when developing relationships with students• As these relationships develop, foreign intelligence services ask the US students to perform tasks and provide information (which is not necessarily sensitive or classified) in exchange for payment or other rewards, slowly increasing their demands over time• Without proper awareness about this threat, US students overseas have inadvertently become involved in espionage activities and have been prosecuted for these activities <p>Click here to learn more: http://www.fbi.gov/about-us/investigate/counterintelligence/student-travel-brochure.pdf</p>	

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ECONOMIC ESPIONAGE MOVIE Completion Timeline

- 1/9-1/23:** Music composition and audio sweetening
- 1/9-1/23:** Closing credits list and approvals
- By 1/16:** Second round of edit adjustments and review
- By 1/16:** Shanghai fire footage acquisition or alternate open decision / approval
- By 1/16:** Closing credits list / approvals
- By 1/23:** Final program review and approval
- 1/23-1/30:** Captioning of main program
- 1/30:** Color correction complete
- 1/30:** Approve and order Promo Items
- 1/30-2/14:** Develop Poster art
- 1/27-1/31:** Review transcripts; cut four interviews into a roughly five minute 'voices' piece
- 2/3:** Final review and signoff of movie
- 2/3-2/7:** Review, refine, and sign off on 5- minute 'voices' piece
- 2/2/3-2/7:** Develop DVD interface and programming
- 2/3-2/7:** Develop DVD case and disk artwork and write copy
- 2/10-2/14:** Captioning of 'voices' piece
- 2/10-2/14:** Outtake(s) / unused scenes selected and added to DVD menu
- By 2/21:** Approval of DVD, case and poster art
- 2/21-2/28:** Print initial run of DVD and case
- 2/21-2/28:** Print posters
- 2/28:** Deliver Promo Items (Note: some long lead items may take more time)
- 2/28:** Deliver initial run of DVD's with cases

EE Film:

- From your corporate perspective, explain the economic espionage threat as you see it?
- In concrete terms, describe how the theft of your trade secrets has affected and/or would affect your company?
- In your circumstance, how was economic espionage activity discovered?
- What did your company do to address the economic espionage activity?
- When (early/late?) did your company decide to contact the FBI?
- Overall, how would you describe working with the FBI?
- Prior to contacting the FBI, what were your concerns with working with the FBI?
- What expectations did you have going in with working with the FBI?
- Did the FBI show sensitivity to your company's concerns? If so, how?
- What steps did the FBI take to ensure your trade secrets/proprietary information remained protected during the investigation and/or prosecution/trial phase?
- How was the FBI responsive to your requests during the investigation?
- What information did you find to be critical to have in hand when initially contacting the FBI regarding illicit activity?
- What complications/obstacles did your company face in the investigation and how did the FBI work with you to tackle the problem?
- How did the FBI keep you and/or your company management informed as to the progress of the investigation?
- What are some things the FBI was able to bring to the table that surprised you?
- From your corporate perspective, what are some of the critical lessons learned that you were able to take away from working with the FBI?
- After having worked with the FBI, how has your company's awareness of the economic espionage threat developed? What steps have you put in place as a result? Did the FBI provide specific guidance as to how to protect your company and its employees in the future and/or identify indicators of possible economic espionage activity? If so, what?

Premier of The COMPANY MAN: Protecting America's Secrets

Monday, 07 April 2014

Navy Memorial Heritage Center, Burke Theater

OVERVIEW of ECONOMIC ESPIONAGE:

- Since 2008, the number of arrests the FBI has made associated with economic espionage have quadrupled; indictments have increased eight-fold; and convictions have risen thirteen-fold. From FY 2012 to the present, the FBI has made 19 arrests for economic espionage related charges; obtained indictments against 42 subjects (including seven companies), and convicted 19 defendants.
- **Victim sectors:** Automotive, financial, high science/chemical companies, Cleared Defense Contractors, pharmaceutical, renewable energy, agriculture, medical, pre-classified emerging technology (e.g. nanotechnology), USG agencies, and more.
- **ONCIX** using estimates from academic literature on the losses from economic espionage to be **from \$2 billion to \$400 billion or more a year** citing a scarcity of data and varying methods of calculate a particular loss. This emphasizes the severity of the current threat.

SUCSESSES:

- **FBI-LA** - Greg Chung (Boeing) case: \$2 billion loss, insider threat stole 275,000 pages of trade secret docs (space shuttle, DELTA IV rocket, USAF/USMC vehicles).
- **FBI-SF** - PRC targeting of DuPont Titanium Dioxide production technology: 3 Defendants guilty of 18 USC 1831 (Economic Espionage) among other charges, est. \$500 million loss.
- **FBI-OM** - Multiple Fortune 500 agricultural companies; proprietary genetically modified and hybrid corn seed; six individuals indicted; potential \$4 billion loss.
- **FBI-KC/LR** - Ventria Biosciences proprietary biotechnology research; 2 individuals indicted; approximately \$75 million in research and development loss.
- **FBI-KC** – PRC Targeting Pittsburgh Corning's insulation technology: 2 individuals convicted; market value over \$250 million. (and this is what brings us here today!)

MOVIE OVERVIEW:

The Company Man: Protecting America's Secrets is a movie based on the Pittsburgh Corning (PG Corning) investigation which ended in the conviction of two People's Republic of China (PRC) subjects who tried to buy trade secrets from a confidential human source (CHS) working with the FBI. The FBI's Counterintelligence Strategic Partnership Unit (CD-4F) produced the movie, in association with the **Office of National Counterintelligence Executive**, for the FBI's network of Strategic Partnership Coordinators (SPCs), who will show it to audiences drawn from private industry, U.S. Government, and academia. In furtherance of the White House strategy to increase the protection of trade secrets published in February 2013, *The Company Man* will raise private/public sector awareness about the threat posed to the US economy by economic espionage.

DVD also includes interviews with Lockheed Martin, DuPont, and Valspar who discuss how trade secret theft and economic espionage has impacted their companies.

SPECIAL THANK YOU:

Thank you to Pittsburgh Corning for collaborating with the FBI during the production of this movie and for the bravery and vision of Pittsburgh Corning's leadership for allowing the FBI to tell its story. This single choice will result in a significant increase of awareness and understanding of this threat across the entire nation and will encourage other to report incidents sooner rather than later, which makes all the difference.

INITIATIVES:

- Working hand in hand with FBI CID to address Intellectual Property Theft; increased presence at the DHS IPR Center in Crystal City, VA.
- Increased collaboration with the Office of the Deputy Attorney General (DAG) as well as the White House Intellectual Property Enforcement Coordinator (IPEC) with the development of legislative recommendations in furtherance of the theft of trade secrets investigative program.
- Robust outreach program driven by the FBI Counterintelligence Division's Strategic Partnership Unit and represented in all 56 field offices with a Strategic Partnership Coordinator program designed to build relationships between the FBI and private sector industry, Cleared Defense Contractors, research institutions and academia to more effectively counter the economic espionage threat to the United States economy.

CLOSING REMARKS:

- CD's network of SPCs will each receive multiple DVD copies later this week.
- Working with their liaison contacts throughout the private sector, the SPCs will use the movie to raise awareness regarding the economic espionage threat.
- People who see the movie will be encouraged to report possible economic espionage incidents to the FBI via their local field office.
- Timeliness of detection and reporting of incidents are key. By waiting too long to report, or not having a security program in place to detect threats early, puts your trade secrets at risk of being lost.
- Once lost, no matter if we arrest and convict those responsible, everyone loses and our nation's economic strength slowly diminishes.

In addition, we have other high-quality threat awareness videos including; *Betrayed*, a fictional portrayal of an insider threat espionage investigation, and *Game of Pawns*, based on the Glenn Duffie Shriver espionage investigation, produced *The Company Man*. If you would like to setup a showing and case presentation for The COMPANY MAN or our other two videos, please see the SPCs from WFO who are lined up along the theatre exit.

Economic Espionage/Theft of Trade Secrets



ASC [REDACTED]

UC [REDACTED]

Counterintelligence Division

FBIHQ

b6

Economic Espionage

"Our foreign adversaries and competitors are determined to acquire, steal, or transfer a broad range of trade secrets in which the United States maintains a definitive innovation advantage. This technological lead gives our nation a competitive advantage in today's globalized, knowledge-based economy. Protecting this competitive advantage is vital to our economic security and our national security."

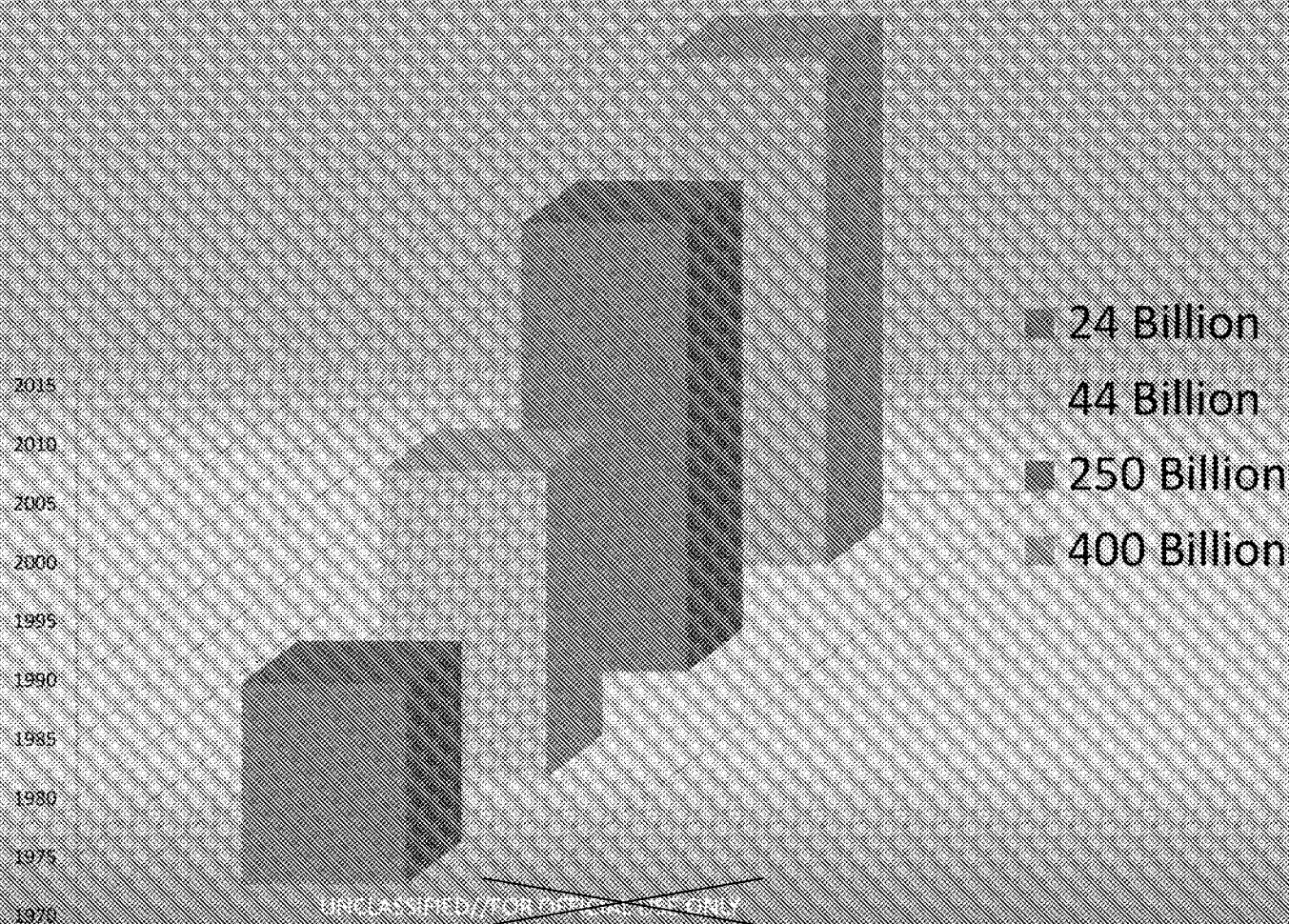
*Randall C. Coleman
Assistant Director, Counterintelligence Division
Federal Bureau of Investigation
Statement Before the Senate Judiciary Committee,
Subcommittee on Crime and Terrorism
Washington, D.C.
May 13, 2014*

Economic Espionage

“Economic Espionage and Theft of Trade Secrets are increasingly linked to the Insider Threat and the growing threat of cyber-enabled trade secret theft... Long gone are the days when a spy needed physical access to a document to steal it, copy it, or photograph it, where modern technology now enables global access and transmission instantaneously.”

*Randall C. Coleman
Assistant Director, Counterintelligence Division
Federal Bureau of Investigation
Statement Before the Senate Judiciary Committee,
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Washington, D.C.
May 13, 2014*

Economic Espionage - United States Loss of IP



Economic Espionage Act of 1996

Economic Espionage - 18 U.S.C. §1831

“Economic espionage is:

- (1) whoever knowingly performs targeting or acquisition of trade secrets to
- (2) knowingly benefit any foreign government, foreign instrumentality or foreign agent.”

Theft of Trade Secrets - 18 U.S.C. § 1832

- Commonly called Industrial Espionage

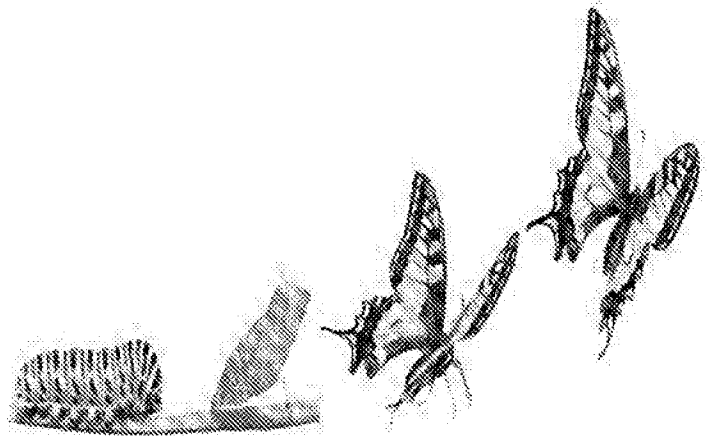
“Theft of trade secrets is:

- (1) whoever knowingly performs targeting or acquisition of trade secrets or intends to convert a trade secret to
- (2) knowingly benefit anyone other than the owner.”

What is a Trade Secret?

A trade secret can come in many forms, both tangible and intangible, but it must cover these three areas:

1. Has potential or actual economic value
2. Not generally known to public
3. Reasonably protected

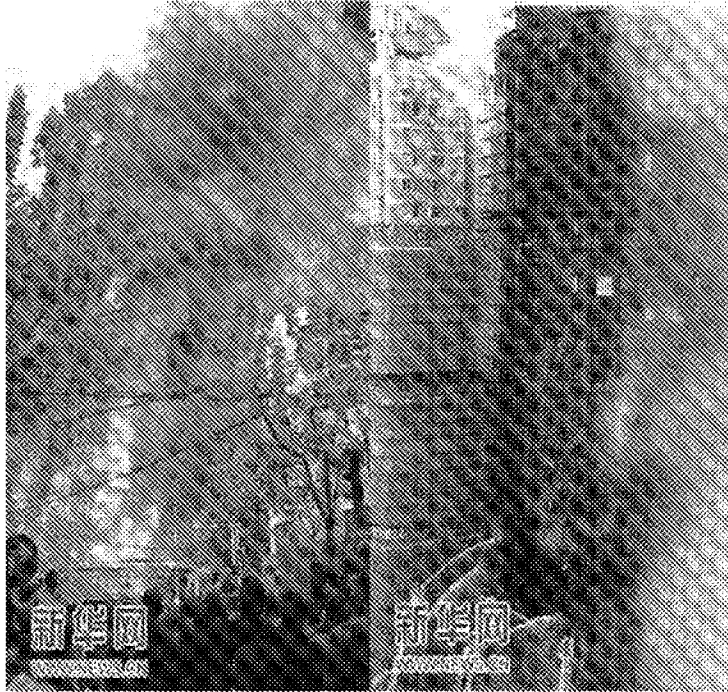


Comparison – EEA of 1996

	Title 18 U.S.C., Section 1831	Title 18 U.S.C., Section 1832*
Knowingly targets or acquires	Trade Secrets	Trade Secrets
For the benefit of	Foreign government, instrumentality, or agent	Anyone other than the owner
Max. imprisonment (Individual)	15 years	10 years
Max. fine (Individual)	\$5,000,000**	\$500,000
Max. fine (Organization)	\$10 Million**	\$5 Million

Why Might China Target a Company Like “RIS”?

2010 Shanghai Fire



- National Tragedy
- Citizens criticized the govt.
- Fire caused by insulation on outer walls
- MPS issued new regulations for “A grade” combustion performance
- Chinese had a market gap in non-combustible external thermal insulation materials
- RIS glass insulation exceeded MPS regulations

Techniques used in the film

- Used **social media** to spot and assess potential recruits
- Attempted a **joint venture**
- Hired a **headhunter** to identify potential insiders
- Attempted **cyber intrusion** (via unprotected USB ports)
- **Trespassed** at the factory
- Attempted **Bribery** of employees
- Posted **online job ads** on popular job websites

HOROSCOPES

TELESCOPES

► **Technical Talent** We
to explore together Asian market.
... than 10 years experi

- **Technical** **to explore together Asian market.**
- You are equipped with more than 10 years experience on glass insulation?
 - You are able to lead a project to build a glass insulation factory with continuous research on new formulas.
 - You are willing to adventure in Asia for a couple years?
- We prepared battle field for you!**
langnaris@yahoo.com

Contact: yanhuangparis@yahoo.com

Choices Choices Choices

- Everyone makes a choice
 - CEO, Legal Counsel, Engineer, even subjects
- How many choices did Robert Moore have?
 - Take the Money
 - Not take the money, but don't report
 - Not take the money and report
 - **2 out of 3 are bad!**



What precautions could RIS have taken?

- Issue visitor badges, maintain visitor logs, and require escorted access at all times
- Lock unattended computers
- Disable USB drives and other removable media devices
- Lock gates and/or not leave them unmonitored (including dumpsters)
- Create an easier and more anonymous reporting channel for employees
- Continually educate employees about the threats to the company's trade secrets
- Restrict physical/electronic access to trade secrets and other proprietary information
 - Need to first identify what your trade secrets are!

What Red Flags Might Have Alerted RIS?

- Excessive printing
- Use of encryption software
- Spike in e-mail and USB storage/transfer volumes
- Increase in foreign IP traffic
- Unusual network activity and building access times
- Unexplained wealth or affluence
- Unusual foreign travel (or unreported foreign travel for those required to report it)
- Disillusionment/entitlement due to missed promotions or other perceived grievances
- Increased amount of non-business related activities (i.e. web surfing, job hunting, social media etc.)

Conclusion

1. Globalization means a flatter, more competitive economy.
2. Economic health of nations are determined by the ability to develop, commercialize, and capture economic benefits from scientific and technological innovations.
3. The increasing value placed on innovation and trade secrets and the rapid growth of technology have increased the opportunities and methods for conducting Economic Espionage.
4. The relentless, pervasive and persistence nature of economic espionage .



Questions?

Sixing LIU



- In October 2009, LIU, a former L-3 senior engineer, gave a presentation regarding "Micro-Navigator for Spacecraft with MEMS Technology" at the Innovation and Commercialization of Micro and Nanotechnologies (ICMAN) Conference. L-3 advised LIU's presentation contained information he obtained from Draper Laboratories, Cambridge, Massachusetts through a non-disclosure agreement. L-3 believes four slides of the presentation also contain trade secret or International Traffic in Arms Regulations (ITAR)-controlled information. LIU's presentation was not sponsored by L-3, nor did LIU report his foreign travel.
- Further investigation revealed LIU made arrangements to again travel to China in November 2010, coincidentally the same time as the 2010 ICMAN Conference. Open source information identified LIU as the chairman of the conference. On 29 November 2010, upon LIU's arrival to the United States from the ICMAN Conference, a search of his laptop, flash drives and other items identified 470 gigabytes of information containing ITAR-controlled and L-3 proprietary technology.
- On 8 March 2011, FBI NK and FBI CG arrested LIU at his residence in Chicago.
- On 6 April 2011, LIU was indicted in the District of New Jersey (DNJ)
- On 7 September 2011, a DNJ federal grand jury returned an 11-count superseding indictment charging LIU with eight counts of exporting defense-related technical data without a license (Title 22 U.S.C. § 2778), one count of transporting stolen goods across state lines (Title 18 U.S.C § 2314), and two counts of making false statements to law enforcement agents
- On 26 September 2012, a jury verdict was returned finding LIU guilty on 9 out of 11 counts; six (6) counts of ITAR, one (1) count of Theft of Trade Secrets, one (1) count of ITSP and one (1) count of making False Statements
- As of 26 March 2013, U.S. District Judge Stanley Chesler sentenced Sixing LIU (LIU) on 25 March 2013 to 70 months in prison and ordered him to pay a \$15,000 fine.

Huajun ZHAO



- On 1 March 2013, FBI MW initiated a preliminary investigation on ZHAO Huajun (ZHAO) following reporting from the Public Safety Manager for the Medical College of Wisconsin (MCOW) that three bottles of a cancer research compound (C-25) left by Doctor Marshall Anderson on his desk in his office on 22 February 2013 were missing later that day.
- MCOW reviewed security videos and observed ZHAO entering Dr. Anderson's office on 22 February and leaving shortly thereafter.
- MCOW discovered a posting by ZHAO on an internet site called Researchgate (a scientific website for scientists and researchers similar to LinkedIn) where ZHAO claimed to have discovered a cancer fighting compound that he wanted to bring back to China. Dr. Anderson reviewed the posting and indicated that it referred to his provisionally patented C-25 cancer compound.
- MCOW discovered that ZHAO had numerous documents in his backpack; some related to Dr. Anderson's proprietary research, others were Chinese language documents. One of these documents was an application for grant money to a Chinese foundation requesting money for "his" discovery of the C-25 cancer compound.
- On 11 April 2013, ZHAO had an initial appearance following a grand jury indictment on 9 April 2013 for violations of Title 18, U.S.C. § 1030 and Title 18, U.S.C. § 1001, obviating the previous charge of one count of Title 18, U.S.C. § 1831.
- On 6 August 2013, ZHAO was sentenced to time served following his 10 July 2013 guilty plea for violations of Title 18, U.S.C. § 1030 (computer fraud). ZHAO was released to ICE for a green card hearing.

WENFENG LU



- WENFENG LU was an engineer in research and development at Edwards Life Sciences Corporation (ELC), a global leader in the science of heart valves and hemodynamic monitoring, tissue replacement, heart valves, heart valve repair, and tissue replacement therapy.
- Based upon an anonymous tip received by ELC pertaining to potential theft of ELC trade secrets and proprietary information, an internal investigation was initiated.
- Investigation revealed LU accessed, copied and downloaded ELC documents, including 50 trade secret documents ELC considers highly confidential, in a manner inconsistent with the scope of his assigned duties. ELC's investigation further revealed LU forwarded these trade secrets via email to multiple personal email accounts, including one email subscribed to his spouse.
- According to ELC, the potential loss and damages to the company as a result of the theft of this information could total millions of dollars.
- LU was in regular and continuous communication with individuals in the People's Republic of China (PRC), some of whom have been identified as being associated with PRC medical device companies, regarding business matters, including medical device product development and production. LU has actively participated in the formation of a new PRC company that may potentially compete with ELC, to include seeking PRC Government financing for the new venture.
- On November 17, 2012, LU Wenfeng (LU) was taken into custody at Los Angeles International Airport before boarding a flight to the PRC. LU was charged with Theft of Trade Secrets in violation of Title 18 USC § 1832 and Conspiracy to Defraud the United States in violation of Title 18 USC § 371. Post arrest, LU waived his rights and spoke with the Case Agents at length and admitted removing items from his work to utilize in this PRC business.
- Upon searching LU's property 15 removable storage devices were found with ELC data.
- Trial is set for September 2013

Chi Mak Case



On October 28, 2005 the FBI arrested Chi Mak, a recently fired employee of Power Paragon of L-3 Communications/SPD Technologies/Power Systems Group in Anaheim, CA. Chi, along with his wife (Rebecca Chiu), brother (Tai Mak), and sister-in-law (Fuk Li), was charged with conspiring to steal sensitive military information, as well as failing to register as an agent of a foreign government (the former charge against Li was later dropped).

As a lead project engineer at Power Paragon, Chi aided the U.S. Navy with its research project on a Quiet Electric Drive (QED) propulsion system that would reduce the vessel's sound signature.

The government alleges, Chi "transferred information about the ... system & other government projects from his workplace to his home & then copied the data so it could be delivered to his brother," Tai.

FBI documents state that a search of the garbage at Chi Mak's residence unveiled a "shopping list" of military technologies China is currently seeking.

Tai, a purported member of the Chinese military, encrypted these CDs and was about to leave on a flight to Hong Kong with them when he was arrested.



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Chi Mak Case

Background Information

Chi Mak

- Born: Guangzhou, China 1940
- Moved to US: Aug. 1978
- Naturalized: 1985
- Originally employed by Teledyne in 1981, which became Power Paragon and was later bought by L-3
- Obtained SECRET Clearance in 1996
- Worked in the Advanced Technology Systems Division
- Was eligible to retire in Sept. 2005, & planned to move to Hong Kong in Mar. 2006

Tai Mak

- Employed in PRC as an electrician for Canton City Construction Group
- "Audio Man" for Hong Kong Broadcasting in 1981
- Moved to US: May 2001, became Permanent Resident Alien
- Currently a Broadcasting/Engineering Director at Phoenix TV (ATV partner)

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Chi Mak Case

Background Information

Chi Mak

- Convicted of:
 - 1 count - Illegally Conspiring to Export Defense Articles (ITAR)
 - 2 counts - Attempting to Export Defense Articles
 - 1 count - Acting as an Agent of a Foreign Power
 - 1 count - Making False Statements
- Sentenced to 24 years in prison

Tai Mak

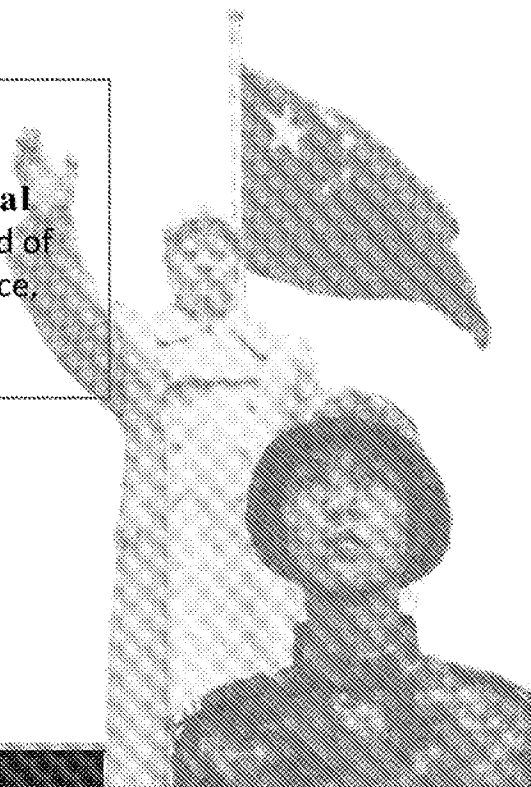
- Convicted of:
 - 1 count - Illegally Conspiring to Export Defense Articles (ITAR) . *To be deported*
- Sentencing to begin: 10/1/ 2007
- Fuk Li, Tai Mak's wife, pleaded guilt to aiding and abetting the violation of export control laws and received 3 yrs probation. *To be deported*
- YUI "Billy" Mak, Plead to aiding and abetting violation of export control laws. Sentenced to time served. *To be deported*

Chi Mak Case

Background Information

Chi Mak

"Chi Mak acknowledged that he had been placed in the United States more than 20 years earlier, in order to burrow into the defense-industrial establishment to steal secrets. It speaks of deep patience." - Joel Brenner, the head of counterintelligence for the Office of the Director of National Intelligence, said in an interview in the Washington Post



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Economic Espionage/Theft of Trade Secrets



FBIHQ Counterintelligence Division



Economic Espionage

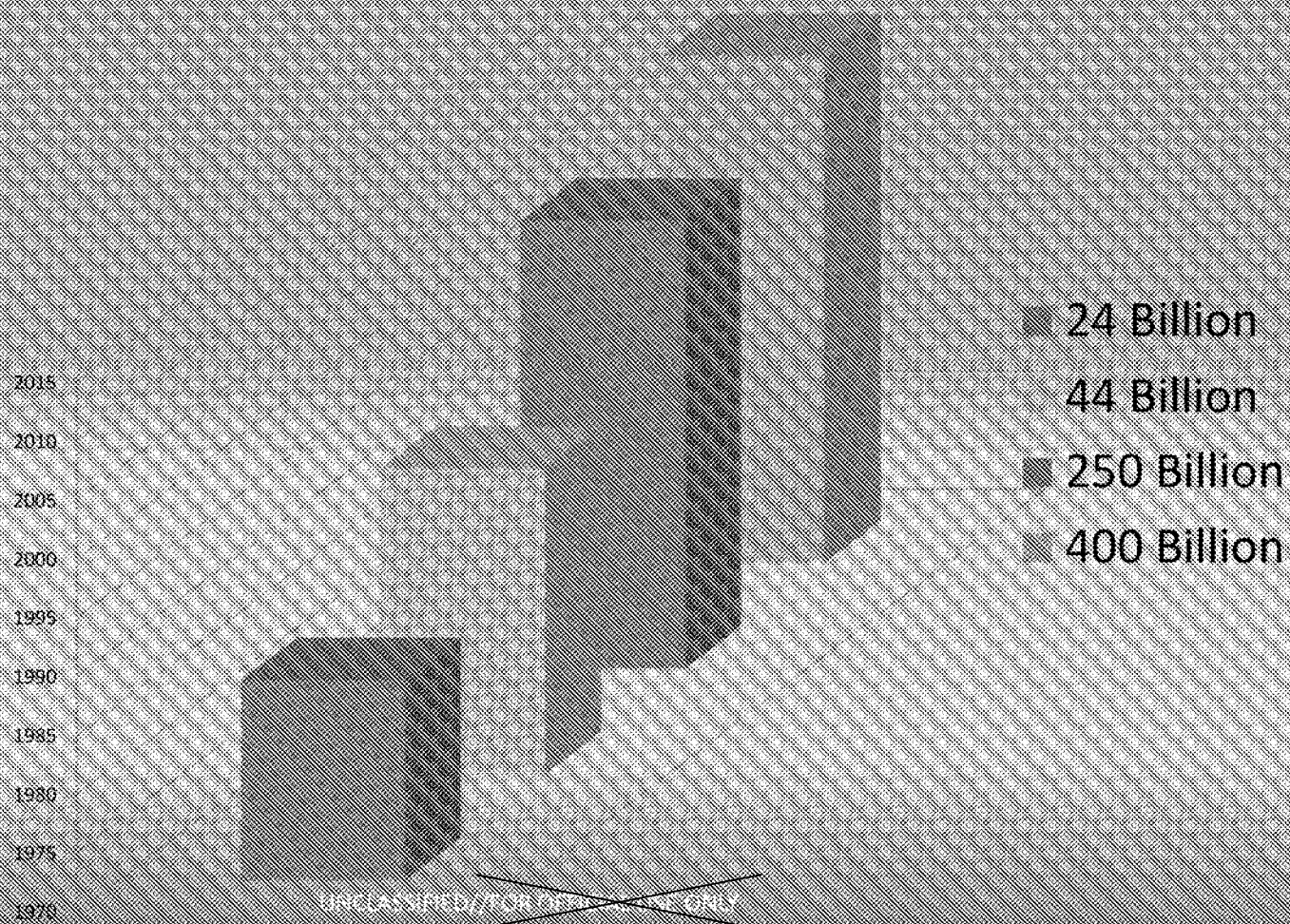
Definition:

The unlawful or clandestine targeting or acquisition of sensitive financial, trade or economic policy or proprietary information or critical technologies; or influencing of sensitive economic policy decisions.

"Economic espionage represents the greatest transfer of wealth in history."

*General Keith Alexander
NSA Director and
Commander, U. S. Cyber Command
Washington Press Club
September 25, 2013*

Economic Espionage - United States Loss of IP



Economic Espionage Act of 1996

Economic Espionage - 18 U.S.C. §1831

"Economic espionage is:

- (1) whoever knowingly performs targeting or acquisition of trade secrets to
- (2) knowingly benefit any foreign government, foreign instrumentality or foreign agent."

Theft of Trade Secrets - 18 U.S.C. § 1832

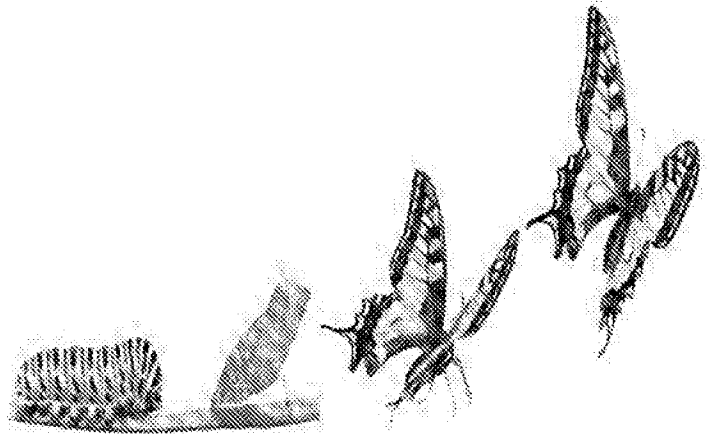
- Commonly called Industrial Espionage

"Theft of trade secrets is (1) whoever knowingly performs targeting or acquisition of trade secrets or intends to convert a trade secret to (2) knowingly benefit anyone other than the owner."

What is a Trade Secret?

A trade secret can come in many forms, both tangible and intangible, but it must cover these three areas:

1. Has potential or actual economic value
2. Not generally known to public
3. Reasonably protected

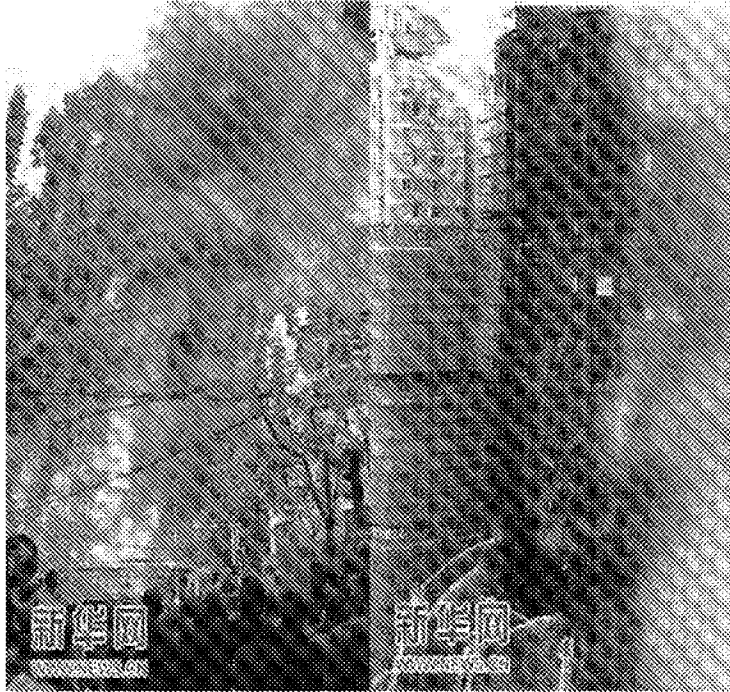


Comparison – EEA of 1996

	Title 18 U.S.C., Section 1831	Title 18 U.S.C., Section 1832*
Knowingly targets or acquires	Trade Secrets	Trade Secrets
For the benefit of	Foreign government, instrumentality, or agent	Anyone other than the owner
Max. imprisonment (Individual)	15 years	10 years
Max. fine (Individual)	\$5,000,000**	\$500,000
Max. fine (Organization)	\$10 Million**	\$5 Million

Why Might China Target a Company Like RIS?

2010 Shanghai Fire



- National Tragedy
- Citizens criticized the govt.
- Fire caused by insulation on outer walls
- MPS issued new regulations for “A grade” combustion performance
- Chinese had a market gap in non-combustible external thermal insulation materials
- RIS glass insulation exceeded MPS regulations

“Look to your enemy for a chance to succeed.”

-Chinese Proverb



Techniques used in the film

- Used **social media** to spot and assess potential recruits
- Attempted a **joint venture**
- Hired a **headhunter** to identify potential insiders
- Attempted **cyber intrusion** (via unprotected USB ports)
- **Trespassing** at the factory
- Attempted **Bribery** of employees
- Posted online **job ads** on popular job websites



Newspaper Classified Ad

[illegible]

HOROSCOPES

OSCOPES

TECHNICAL TALENT WANTED

- **Technical** **to explore together Asian market.**
- You are equipped with more than 10 years experience on glass insulation?
 - You are able to lead a project to build a glass insulation factory with continuous research on new formulas.
 - You are willing to adventure in Asia for a couple years?
- We prepared battle field for you!**
langnaris@yahoo.com

Contact: yanhuangparis@yahoo.com

Contact: yanhuangparis@yahoo.com

What precautions could RIS have taken?

- Issued visitor badges, maintained visitor logs, and required escorted access at all times
- Locked unattended computers
- Disabled USB drives and other removable media devices
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3. The increasing value placed on innovation and trade secrets and the rapid growth of technology have increased the opportunities and methods for conducting Economic Espionage.

Request for Services

Title: Economic Espionage/Insider Threat DVD

Funded amount: \$400,000

Read Only Access: [REDACTED]

Subject: Insider Threat

Description: Economic Espionage - Insider Threat Training DVD

Service Period of Performance: 10/1/2013 to 9/30/2014

Contract Name: FBI CD will utilize the Training Division's
- FBI current training contract with Rocket
Media Group

Contract Number: J-FBI-13-199

Special Instructions: N/A

Receiving Office POC: [REDACTED] CD-4F
J. Edgar Hoover Bldg
935 Pennsylvania Ave, NW
Washington, DC, 20535
Tel: [REDACTED]
Email: [REDACTED]

Project POC: [REDACTED]
Tel: [REDACTED]
Email: [REDACTED]

Finance POC: [REDACTED]
CD-5B, Budget Unit
Tel: [REDACTED]

Contract POC: [REDACTED]
FBI ILDU
Training Division
Quantico, VA
Tel: [REDACTED]
Email: [REDACTED]

Statement of Work (SOW):

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The FBI Counterintelligence Division, in collaboration with ONCIX, desires to develop, produce, and distribute an Insider Threat training film outlining the economic threat posed on the US economy and the national security by the insider threat. This DVD would be distributed to cleared contract components, universities and private industry components that have an interest in research programs and the development of critical trade secrets.

The FBI's Training Division currently has a media production company on contract that will be utilized to develop and produce the Economic Espionage Insider Threat training film.

The FBI will produce a 30-40 minute DVD for the US Government agencies, cleared contract components, the academic alliance and private industry. The FBI has identified the Rocket Media Group contract as a contract vehicle that can produce a DVD for this initiative. Rocket Media is currently on contract with the FBI's Training Division and has proven it can provide the quality product required for the Counterintelligence Division based on the successful completion of the Insider Threat training film - **Betrayed**. This tasking is to develop and produce an instructional DVD product exhibiting the negative impact of economic espionage on the US economy.

The Counterintelligence Division has program management oversight for economic espionage which supports the experience required to produce a training film for the private industry.

The FBI's Counterintelligence Division has identified Insider Threat Funding that supports the development of this training and awareness tool.

Specific Work Requirements:

The contractor will deliver copies of an Insider Threat - Economic Espionage Insider Threat DVD and submit all script material and media associated with this production. The USG will "own" all rights to the final training DVD.

The USG may provide access to and/or use of various government officials, facilities, aircraft, and equipment required for production of this film.

Designated contractor personnel will obtain a minimum security background clearance based on National Agency and Local Records Checks by the USG.

The contractor will ensure that the USG Project Officer approves all personnel participating in, or knowledgeable of, this effort in advance. The contractor will limit the number of participating personnel to the minimum required to fulfill this SOW.

The final security classification of UNCLASSIFIED will be assigned under the auspices of the Department of Justice's original classification authority.

Final products will bear both the FBI and ONCIX organizational seals and will be available for both organizations to use as mutually agreed.

The Contractor shall provide quarterly status reports and reviews. Earlier delivery is encouraged.

Deliverables and Schedule:

The contractor shall provide the following deliverables:

- The project schedule and script draft
- Script refinement, which includes FBI and ONCIX review and approval/sign-off on a final script, approximately 60 days after contract award.
- Auditions/castings; script breakdown, initial location scouting, pre-production planning/ coordination (including crew and cast scheduling); approximately 45 to 75 days after contract award;
- Client signoff on actors, complete location scouting and scheduling; permissions/permits (for street scenes/other locations, as required, wardrobe, props, etc., approximately 60 to 90 days after contract award;
- Location production, approximately 110 to 140 days after contract award;
- Media management/begin first rough cut, music track selections, approximately 158 to 172 days after contract award;
- FBI and ONCIX review and comments, approximately 174 to 179 days after contract award;
- Final cut, approximately 197 to 201 days after contract award;
- FBI and ONCIX review/comments approximately 210 after contract award; and
- Final audio sweetening, sound effects, music mix, various digital outputs, as required, with delivery, approximately 225 days after contract award.

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Travel:

Necessary travel, in accordance with storyline requirements, will be authorized and chargeable to the contract as determined appropriate by the USG.

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Economic Espionage Film Production Schedule – Fast Track

17 May - Rocket Media Group
-Submit first script draft

22 May - FBI
-Review / comments due

27 May - Rocket Media Group
-Script Draft 2 due
-Begin script breakout

29 May – Rocket Media Group / FBI
-Script Draft 3 meeting / final comments

4 June – Rocket Media Group
-Script Draft 4 – near final version due
-Begin talent search
-Begin location search

11 June – FBI
-Final script signoff

18 June – Rocket Media Group
-Begin actor audition
-Continue location search

1 July - Rocket Media Group / FBI
-Casting / approvals complete
-Production crew scheduled

15-29 July – Rocket Media Group
- Final location scouting / scene blocking
(director / DP / production designer / LD)

19 Aug to 30 September - Rocket Media Group
- Location production (approx. 15 days)

16 September – 7 October - Rocket Media Group
-Ingest footage / media management / begin sequence editing

7 Oct to 29 November – Rocket Media Group / FBI
- Rough cut / FBI reviews through fine cut edit
- Design cover and case art

2-16 December

- Fine cut / final approvals
- Design / program DVD
- Final case art approval

17-20 December

- Closed captioning
- Final program delivery / send out for DVD & case art replication

Cost estimates:

May-June: Scripting and Initial Pre-production planning =

July-mid August: Pre-production =

Mid-August to end of September: Location production shooting =

October-December: Post-production =

Total estimated costs:

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Economic Espionage Film Updated Production Schedule

20 June – FBI

- Script signoff

12 July – Rocket Media Group

- Final script tweaks / script breakout / develop preliminary production schedule

12 July to 9 August – Rocket Media Group

- Location scouting

15 July to 15 August

- Casting; auditions; role selections / approvals

1 August – 6 September

- Production design / props / wardrobe

15 August – 1 September – Rocket

- Tech scout / scene blocking

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9-30 September - Rocket Media Group

- Location production

1 July - Rocket Media Group / FBI

- Casting / approvals complete
- Production crew scheduled

16 September – 7 October - Rocket Media Group

- Ingest footage / media management / begin sequence editing

7 Oct to 29 November – Rocket Media Group / FBI

- Rough cut / FBI reviews through fine cut edit
- Design cover and case art
- Music selection and selective scoring

2-16 December

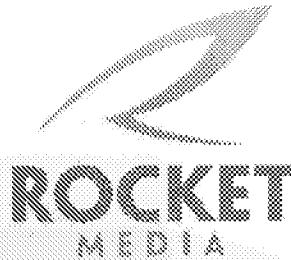
- Fine cut / final approvals
- Audio Sweetening
- Design / program DVD

17-20 December

- Final case art approval
- Closed captioning

1-6 January

-Final program delivery / send out for DVD & case art replication



3040 Williams Drive, Suite 105
Fairfax, VA 22031

February 1, 2013

Federal Bureau of Investigation
Counterintelligence Division
555 11th Street Northwest
Washington, DC 20004

Attn: [redacted]
[redacted]@ic.fbi.gov

Dear [redacted]

The following is a preliminary estimate for the production of a roughly 30-minute dramatic film/DVD on the subject of Economic Espionage. We have assumed the production value to be similar to the "Betrayed" and "Game of Pawns" pieces we have produced for the FBI over the past couple years. Our best initial cost estimate is [redacted]

The estimate is based on production requirements developed from the preliminary breakout of our first script draft dated January 31, 2013. The estimate includes all creative development, scripting, scouting, location fees, casting of actors, and location production. Location production costs include complete high-end cinema HD camera, lenses and lighting package. The estimate includes all editing, post-production, special effects, location fees, and liability insurance, as required.

The budget also includes a best estimate for supplemental union talent fees for three-year basic cable rights for distribution of the program on the Pentagon Channel.

Additional production assumptions include:

- 14 shoot days in the Washington DC Metropolitan area
- 49 principal actor days; 16 bit player days; 42 extras days
- 107 producer / director and location scout days
- 42 production assistant days

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- Wardrobe and set dressing
- Approximately 38 edit days at Rocket Media Group
- Crew varies based on shoot day, but generally includes a DP, sound engineer, gaffer, key grip, grip, and director.

The budget estimate assumes 10-hour production days, along with a total of 8 hours of overtime for each crew member accumulated over the course of the 14 shoot days. This is quite lean, but is also commensurate with our two past Bureau productions of similar size and scope. This budget estimate does not include travel, beyond an estimate of mileage for crew.

Though the budget estimate is preliminary, we feel it is a realistic initial estimate based on past experience and the information available.

Attached is an initial detailed budget estimate.

We are excited about the project!

Sincerely,



Rocket Media Group, LLC

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FBI Economic Espionage					
Preliminary Estimate					
1/16/2013					
PERSONNEL					
PRODUCTION					
STUDIO					
MATERIALS					
MISCELLANEOUS					
GRAPHICS & ANIMATION					
MUSIC/MEDIA/CLEARANCES					
TALENT					
EDITING/POST PRODUCTION					
TRAVEL					
TOTAL					
	Shoot days	14			

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CLIN	PERSONNEL	RATE		NO.	DAYS	TOTAL
	Executive Producer					
1	Executive Producer		hour	78.5	9.00	
	Producer					
2	Location Site Surveys		hour	42.5	5.00	
2	Location Site Surveys		hour	42.5	5.00	
2	Pre-production		hour	493.0	58.00	
2	Production		hour	178.5	21.00	
8	Scripting		hour	283.5	31.00	
2	Post prod/Graphics/Interactive Support - P3		hour	170.0	20.00	
	Assistant Director					
7	Pre-production and site surveys		hour	48.0		
7	Production		hour	119.0	14.00	
	Director					
6	Pre-production and site surveys		hour	48.0		
6	Production		hour	119.0	14.00	
	Production Assistant					
5	Pre-production/Location Scout		hour	120.0	12.00	
5	Media Management / Continuity - Production		hour	140.0	14.00	
6	PA/Script Supervision		hour	140.0	14.00	
5	Post production		hour	51.0	6.00	
	SUBTOTAL					
	PRODUCTION	RATE		NO.	DAYS	TOTAL
26	DP		hour	140.0	14.00	
26	DP Tech Scout Days		hour	40.0	4.00	
26	DP QT		hour	8.0		
	1080 / 24p Cinema camera package		day	14.0		
n/a	Follow focus/Matte Box/Fillars		day	14.0		
n/a	HD Monitor 17" - RMC		week	5.0		
n/a	HD Monitor 5" RMC		week	3.0		
n/a	Prime Lens Package		day	14.0		
20	Key Grip (AC)		hour	140.0	14.00	

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30	Key Grip (AC) OT		hour	8.0		
30	Key Grip (2nd AC/DIT)		hour	140.0	14.00	
30	Key Grip (2nd AC/DIT) OT		hour	8.0		
n/a	DIT Kit		day	14.0		
46	Location Sound Mixer		hour	140.0	14.00	
46	Location Sound Mixer OT		hour	8.0		
27	Gaffer		hour	140.0	14.00	
27	Gaffer Tech Scout Days		hour	40.0	4.00	
27	Gaffer (OT)		hour	8.0		
30	Key Grip		hour	140.0	14.00	
30	Key Grip (OT)		hour	8.0		
32	Dolly Grip		hour	140.0	14.00	
32	Dolly Grip (DIT)		hour	8.0		
31	Grip		hour	140.0	14.00	
31	Grip (OT)		hour	8.0		
66	Make Up Artist		hour	140.0	14.00	
n/a	Big Jib Arm with Operator & Assist		day	1.0		
n/a	Additional Lighting and grip Package/Slider		day	14.0		
10	Production Designer		hour	250.0	25.00	
n/a	Production Designer Asst		day	10.0		
10	Production Designer (Wardrobe)		hour	140.0	14.00	
n/a	Wardrobe Assistant		day	14.0		
n/a	Dolly Rental (Fischer) w/track		day	14.0		
34	Steadicam Operator		hour	10.0	1.00	
n/a	Steadicam Rental		day	1.0		
n/a	Additional special grip. fx (incl 1 day Epic / 1		total	0.0		
	SUBTOTAL					
	STUDIO	RATE		NO.	DAYS	TOTAL
n/a	Location Fees		total	1.0		
n/a	Wardrobes		total	1.0		
	SUBTOTAL					
	MATERIALS	RATE		NO.	DAYS	TOTAL

Page 2 of 5

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	Media Back Up/Storage				
n/a	Lacie Drive (4T)		drive	3.0	
	SUBTOTAL				
	MISCELLANEOUS	RATE		NO.	DAYS
68	Craft Services / Lunches		hour	128.0	14.00
	SUBTOTAL				
	3D CG ARTIST	RATE		NO.	DAYS
65	3D CG ARTIST (art direction)		hour	102.0	12.00
65	DVD cover, Poster		hour	17.0	2.00
	SUBTOTAL				
	MUSIC / MEDIA / CLEARANCES	RATE		NO.	DAYS
	Original sound track		total	1.0	
	SUBTOTAL				
	TALENT	RATE		NO.	DAYS
10	Casting Director		hour	34.0	4.00
n/a	General Extras - Non Union		day	148.0	164.0
12	Actor - Day Player		hour	390.0	30.00
12	Actor - Day Player Overage for Basic Cable		hour	130.0	10.00
12	Actor - Day Player OT		hour	26.0	2.00
13	Actor - Bit Player		hour	90.0	10.00
13	Actor - Bit Player OT		hour	9.0	1.00
n/a	Wardrobe		per	0.0	
	SUBTOTAL				

b4

EDITING / POST PRODUCTION		RATE		NO.	DAYS	TOTAL
	Video Digitization		hour			
37	Editor - Scott total days		hour	323.0	36.00	
	Non Linear Editing		day	36.0		
	Audio Sweetening		job	1.0		
	Color Correction		hour	25.5	3.00	
	Captioning		per	1.0		
	DVD copies		per	500.0		
	SUBTOTAL					
TRAVEL		RATE		NO.	DAYS	TOTAL
	Airfare		flr	0		
	Hotel (DP)		nite	15	mo	
	Meals		day	0		
	Car Rental and gas		day	0		
	Misc. Incl baggage overage		total			
	Crew / talent mileage plus parking (8 x 20 dy		mi	5500		
	SUBTOTAL					

b4

~~Confidential~~

(U) Request for Services

Title: Insider Threat/Economic Espionage DVD (U)

Funded amount: \$400,000

Read Only Access: [REDACTED]

Subject: Insider threat (U)

Description: Economic Espionage - Insider Threat Training
DVD (U)

Service Period of Performance: 9/24/2012 to 09/30/2013

Contract Name: FBI CD will utilize the
Training Division's - FBI current training
contract with Rocket Media Group

Contract Number: A2D0830112

Special Instructions: N/A

Receiving Office POC: [REDACTED] CD-4

J. Edgar Hoover Bldg
935 Pennsylvania Ave, NW
Washington, DC, 20535

Tel: [REDACTED]

Email: [REDACTED] (~~S~~) (U)

Project POC:

LaWanda [REDACTED]

Tel: [REDACTED]

Email: [REDACTED] (U)

Finance POC:

[REDACTED]
CD-5B, Budget Unit
[REDACTED]

Contract POC:

[REDACTED]
FBI ILDU
Training Division
Quantico, VA
[REDACTED]

Email: [REDACTED]

~~Confidential~~

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b6

~~Confidential~~

(U) ~~(C)~~ Statement of Work (SOW):

The FBI Counterintelligence Division, desires to develop, produce, and distribute an Insider Threat training film outlining the economic threat posed on the US economy and the national security by the insider threat. This DVD would be distributed to cleared contract components, universities and private industry components that have an interest in research programs and the development of critical trade secrets.

The FBI's Training Division currently has a media production company on contract that will be utilized to develop and produce the Economic Espionage Insider Threat training film.

The FBI will produce a 20-30 minute DVD for the US Government agencies, cleared contract components, the academic alliance and private industry. The FBI has identified the Rocket Media Group contract as a contract vehicle that can produce a DVD for this initiative. Rocket Media is currently on contract with the FBI's Training Division and has proven it can provide the quality product required for the Counterintelligence Division based on the successful completion of the Insider Threat training film - **Betrayed**. This tasking is to develop and produce an instructional DVD product exhibiting the negative impact of economic espionage on the US economy.

The Counterintelligence Division has program management oversight for economic espionage which supports the experience required to produce a training film for the private industry.

The FBI's Counterintelligence Division has identified Insider Threat Funding that supports the development of this training and awareness tool.

(U) ~~(C)~~ Specific Work Requirements

The contractor will deliver copies of an Insider Threat - Economic Espionage Insider Threat DVD and submit all script material and media associated with this production. The USG will "own" all rights to the final training DVD.

The USG may provide access to and/or use of various government officials, facilities, aircraft, and equipment required for production of this film.

~~Confidential~~

~~Confidential~~

Designated contractor personnel will obtain a minimum security background clearance based on National Agency and Local Records Checks by the USG.

The contractor will ensure that the USG Project Officer approves all personnel participating in, or knowledgeable of, this effort in advance. The contractor will limit the number of participating personnel to the minimum required to fulfill this SOW.

The final security classification of UNCLASSIFIED will be assigned under the auspices of the Department of Justice's original classification authority.

Final products will bear both the FBI and Counterintelligence organizational seals and will be available for both organizations to use as mutually agreed.

The Contractor shall provide quarterly status reports and reviews. Earlier delivery is encouraged.

(U) ~~(S)~~ Deliverables and Schedule:

The contractor shall provide the following deliverables:

- The project schedule and script draft
- Script refinement, which includes FBI and review and approval/sign-off on a final script, approximately 60 days after contract award.
- Auditions/castings; script breakdown, initial location scouting, pre-production planning/ coordination (including crew and cast scheduling); approximately 45 to 75 days after contract award;
- Client signoff on actors, complete location scouting and scheduling; permissions/permits (for street scenes/other locations, as required, wardrobe, props, etc., approximately 60 to 90 days after contract award;
- Location production, approximately 110 to 140 days after contract award;
- Media management/begin first rough cut, music track selections, approximately 158 to 172 days after contract award.
- FBI review and comments, approximately 174 to 179 days after contract award;
- Final cut, approximately 197 to 201 days after contract award;
- FBI review/comments approximately 210 after contract award; and

~~Confidential~~

~~Confidential~~

- Final audio sweetening, sound effects, music mix, various digital outputs, as required, with delivery, approximately 225 days after contract award.

(U//~~FOUO~~) Travel:

Necessary travel, in accordance with storyline requirements, will be authorized and chargeable to the contract as determined appropriate by the USG.

8/16/12-Reviewed/Approved by

b6

~~Confidential~~

~~CONFIDENTIAL~~

DECLASSIFIED BY: NSICG C69W32B10
ON 03-01-2017

(U) Request for Services

Title: Insider Threat DVD (U)

Funded amount: \$300,000

b6

Read Only Access:

Subject: Insider Threat (U)

Description: Insider Threat Training DVD (U)

Project Name: Insider Threat DVD (U)

Service Period of Performance: 03/19/2010 to 03/19/2011

Contract Name: FBI CD will make use of the FBI
Training Division master training
contract with Rocket Media Group

Contract Number: New task order

Special Instructions: Forward funding letter to:

Accounts Receivable Unit
Room 6132
J. Edgar Hoover Bldg
935 Pennsylvania Ave, NW
Washington, DC, 20535

Tel:

Unclassified fax:

Receiving Office POC: CD-4

J. Edgar Hoover Bldg
935 Pennsylvania Ave, NW
Washington, DC, 20535

Tel:

Email:

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Project POC:

Tel:

Email:

Finance POC:

CD-5B, Budget Unit

~~CONFIDENTIAL~~

~~CONFIDENTIAL~~

Contract POC:

FBI DLTU
Training Division
Quantico, VA

b6

Email:

ONCIX POC/SME:

(U) ~~(S)~~ Statement of Work (SOW):

The ONCIX, in collaboration with the FBI Counterintelligence Division, desires to develop, produce, and distribute an Insider Threat DVD describing some of the ramifications, impact, and damage an insider can cause US government agencies. This Insider Threat DVD would be distributed to the USIC, non-Title 50 entities, as well as used within the FBI. Starting in 2005, the FBI has demonstrated success and positive results in producing such training material. The FBI's Training Division currently has a production company on contract that we will be used to develop and produce the Insider Threat DVD.

The FBI will produce a 30- to 45-minute DVD for USIC and non-Title 50 agencies. The FBI has identified the Rocket Media Group contract as a contract vehicle that can produce a DVD for this initiative. Rocket Media currently has a contract with the FBI's Training Division and has advised it can provide the quality product requested. This project is to develop and produce a instructional DVD demonstrating the dangers of a hostile penetrations, the potential behavior and activities of a malicious insider, and the consequences of both appropriate and inappropriate actions by members of a work force. The DVD will highlight key warning signs and personality traits that may reflect espionage activity on the part of an employee. The FBI's Counterintelligence Division has met with this production company to ensure that they understand the requirements and can provide the quality required. To prepare for this project, the FBI is consulting with the CIA, NSA, and the U.S. Secret Service regarding Insider Threat issues. The FBI also has unique insight on insider threat indicators given its role in investigating and prosecuting espionage cases for more than 50 years. It will draw on this experience, and the input from USIC partners, to produce a DVD for educating workforces across the federal government that face Insider Threats.

(U) ~~(S)~~ Specific Work Requirements

The contractor will deliver copies of an Insider Threat DVD and turnover all script material and media associated with production. The USG will "own" all rights to the final training DVD.

The USG may provide access to and/or use of various government officials, facilities, aircraft, and equipment required for production.

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Designated contractor personnel will obtain a minimum security background clearance based on National Agency and Local Records Checks by the USG.

The contractor will ensure that the USG Project Officer approves all personnel participating in, or knowledgeable of, this effort in advance. The contractor will limit the number of participating personnel to the minimum required to fulfill this statement of work.

The final security classification adjudication of UNCLASSIFIED will be assigned under the auspices of the Department of Justice's original classification authority.

Final products will bear both FBI and NCIX organizational seals and will be available for both organizations to use as mutually agreed.

The Contractor shall provide quarterly status reports and reviews. Approximate delivery times are targets that may not be exceeded. Earlier delivery is encouraged.

(U) ~~(S)~~ Deliverables and Schedule

The contractor shall provide the following deliverables:

- The project schedule and script draft
- * - Script refinement, which includes an ONCIX and FBI review and sign-off on a final script, approximately 51 days after contract award;
- Auditions/casting; script breakdown, initial location scouting, pre-production planning/ coordination (including crew and cast scheduling), approximately 45 to 60 days after contract award;
- Client signoff on actors, complete location scouting and scheduling; permissions/permits (for street scenes/other locations, as required), wardrobe, props, etc., approximately 60 to 90 days after contract award;
- Location production, approximately 110 to 140 days after contract award;
- Media management/begin first rough cut, music track selections, approximately 158 to 172 days after contract award;
- ONCIX and FBI review and comments, approximately 174 to 179 days after contract award;
- Final cut, approximately 197 to 201 days after contract award;
- ONCIX and FBI review/comments, approximately 209 days after contract award; and
- Final audio sweetening, sound effects, music mix, various digital outputs, as required, with delivery, approximately 216 days after contract award.

(U//~~FOUO~~) Travel:

Necessary travel, in accordance with storyline requirements, will be authorized and chargeable to the contract as determined appropriate by the Government.

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CLASSIFIED BY: NSICG C69W32B10
REASON: 1.4 (C)
DECLASSIFY ON: 12-31-2037
DATE: 03-01-2017



FY 2012 ONCIX CI Integration Initiative (CI3) Proposal



Name of Agency: FBI

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED EXCEPT
WHERE SHOWN OTHERWISE

Project Title: Economic Espionage Training Film

Summary of Project

The FBI would lead the development of an Economic Espionage (EE) training product that would be share with non-US Government components and Defense cleared contractors that access classified and proprietary information that could catastrophically impact the US economy if mishandled.

Amount of funds required (\$K): \$500,000

Type of funds: Operations & Maintenance/Procurement/Research & Development

Minimum Funding: \$350,000

Explain: If the minimum funding is received, the quality of the film may decrease due to the procurement of lower level actors.

Period of Performance: August 2012 ~ FY13

Is funding for FTEs or specific deliverable(s) required? Yes

Explain: The deliverable will be the training film that will be shared with the Defense cleared contractors and the private industry components.

Is there an existing contract vehicle already in place? Yes

Contract Name, Contract Number, Task Order:

Rocket Media is the media group who successfully developed the CI training film Betrayed. Rocket Media is currently on contract with the FBI's Training Division.

b6

Proposer Name:

[Redacted]

Classified Email:

[Redacted]

Fax Number:

[Redacted]

Unclassified Email:

[Redacted]

Open Phone:

[Redacted]

Secure Phone:

[Redacted]

Collaborator Organization (If Applicable):

Name:

N/A

Classified Email:

Fax Number:

Unclassified Email:

Open Phone:

Secure Phone:

Financial POC: Provide contact information to coordinate funds transfer.

Organization: FBI

Name:

[Redacted]

Classified Email:

[Redacted]

Fax Number:

[Redacted]

Unclassified Email:

[Redacted]

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Leopold-641

FY2012 ONCIX CI3 Fund Proposal**General Information Abstract****Project Title:****CI Strategy Objective(s) Addressed:**

(Select from the objectives listed on right, or all that apply).

- | | |
|---|---|
| X | (U) Make CI more proactive and agile to counter increasingly sophisticated foreign intelligence activities. |
| X | (U) Develop and implement capabilities to detect, prevent and mitigate insider threats. |
| X | (U) Enhance US efforts to secure critical assets, technologies and information from theft and exploitation. |
| X | (U) Detect and counter foreign intelligence cyber activity. |
| X | (U) Identify and neutralize foreign intelligence exploitation of supply chain and acquisition system vulnerabilities. |

CI Priority(s) Addressed:

(Select from the priorities listed on right, or all that apply).

(S)

CI Issue(s) Addressed:

(Select from the focus areas listed on right, or all that apply).

- | | |
|---|---|
| X | (U) Countering the Insider Threat |
| X | (U) Countering the Cyber Threat |
| | (U) Protection of Critical Assets, Information, and Infrastructure |
| | (U) Penetration and Exploitation (Offensive Operations) |
| | (U) Supply Chain Risk Management |
| X | (U) CI training and awareness |
| X | (U) Engage partners to expand understanding and awareness of Intelligence Threats |

b1
b3
b7E**CI Gap Topic(s) Addressed:**

(Select from the gaps listed on right, or all that apply).

(S)

Collaborators/Partners (Contact information Name, Organization, ICE-mail, secure phone number, and commercial phone number): N/A



FY 2012 ONCIX CI Integration Initiative (CI3) SOW



Statement of Work. Provide a SOW to include Background, Scope, Goals and Objectives, Work Details, Project Plan, Deliverables, Transition Plan and schedule.

Over the past 50 years, extraordinary US developed technological advances have improved lives and spiked the growth of the US economy. High speed methods of communications, world class medical devices and robotics developed in the US are a few of the more recent technological advances.

Most if not all of these technical devices are based on confidential or classified trade secret, proprietary information,

The US has experienced an increase in the number of Economic Espionage (EE) and trade secret theft in the past 10 years. The loss of valuable critical information severely impacts the overall economy of the US. In 1996, Congress passed the Economic Espionage Act (EEA) which imparts criminal liability for the theft or misappropriation of trade secrets as well as any attempt or conspiracy to steal or misappropriate trade secrets.

In an effort to mitigate the potential threat, the FBI's Counterintelligence Division desires to develop, produce, and distribute an Insider Threat training film outlining the economic detriment posed on the US economy and the national security by the insider threat. This training tool will be disseminated and shared with cleared defense contractors, universities and private industry components that provide the research and development of critical trade secrets and proprietary information. Lessons learned and examples may be included in this training tool from closed EE cases which resulted in prosecutions and/or indictments.

The FBI's Counterintelligence Division has program management oversight for economic espionage which supports the experience required to develop a training tool that can be shared throughout the US. The FBI is seeking to produce a 20-30 minute awareness training film for private industry, cleared defense contract components and academia. The goal of this tasking is to develop and produce an instructional film exhibiting the negative impact of economic espionage on the US economy. This training tool will assist private components and defense contractors in recognizing the need to protect sacred information and data in an effort to alleviate the loss to companies and the USG. This film will assist components in recognizing the type of trade secret, intellectual property and technology information developed in the US that is being targeted and the methodologies utilized. This film will be pushed out to private industries through the FBI's strategic partnership programs, defense contractors, and DOD, USG agencies and through liaison with colleges and universities.

Rocket Media Group currently on contract with the FBI's Training Division is a proven production company who produced the quality CI Insider Threat film – Betrayed for the USG. This project will be coordinated with the ONCIX and it anticipated that the project would commence no later than August 2012 with a completion date of November 2013 or earlier. The deliverable will be an unclassified film that would be shared with US own companies, throughout the US academia and business alliances, defense contractors, DOD, and other USG components

Final products will bear both the FBI and ONCIX organizational seals and will be available for both organizations to use as mutually agreed.

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~~SECRET//NOFORN~~

~~SECRET//NOFORN~~

CLASSIFIED BY: NSICG C69W32B10
REASON: 1.4 (C)
DECLASSIFY ON: 12-31-2037
DATE: 03-02-2017



FY 2013 ONCIX CI Integration Initiative (CI3) Proposal



Name of Agency: FBI

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED EXCEPT
WHERE SHOWN OTHERWISE

Project Title: Economic Espionage Training Film

Summary of Project

The FBI would lead the development of an Economic Espionage (EE) training product that would be shared with cleared contractors, academia, research centers, and private industry that have a need to protect trade secrets and proprietary information targeted by foreign threat actors that could catastrophically impact the US economy if mishandled.

Amount of funds required (\$K): \$600,000

Type of funds: Operations & Maintenance/Procurement/Research & Development

Minimum Funding: \$350,000

Explain: If the minimum funding is received, the quality of the film may decrease due to the procurement of lower level actors.

Period of Performance: FY13-FY14

Is funding for FTEs or specific deliverable(s) required? Yes

Explain: The deliverable will be the training film that will be shared with the Defense cleared contractors and the private industry components.

Is there an existing contract vehicle already in place? Yes

Contract Name, Contract Number, Task Order:

Rocket Media is the media group who successfully developed the CI training film Betrayed. Rocket Media is currently on contract with the FBI's Training Division.

Proposer Name: [Redacted]
III

Classified Email: [Redacted]

Fax Number: [Redacted]

Unclassified Email: [Redacted]@ic.fbi.gov

Open Phone: [Redacted]

Secure Phone: [Redacted]

Collaborator Organization (If Applicable):

Name:

N/A

Classified Email:

Fax Number:

Unclassified Email:

Open Phone:

Secure Phone:

Financial POC: Provide contact information to coordinate funds transfer.

Organization: FBI

Name: [Redacted]

Classified Email: [Redacted]

Fax Number: [Redacted]

Unclassified Email: [Redacted]@ic.fbi.gov

~~SECRET//NOFORN~~

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Leopold-645

FY2013 ONCIX CI3 Fund Proposal**General Information Abstract****Project Title:****CI Strategy Objective(s) Addressed:**

(Select from the objectives listed on right, or all that apply).

X

(U) Make CI more proactive and agile to counter increasingly sophisticated foreign intelligence activities.

X

(U) Develop and implement capabilities to detect, prevent and mitigate insider threats.

X

(U) Enhance US efforts to secure critical assets, technologies and information from theft and exploitation.

X

(U) Detect and counter foreign intelligence cyber activity.

X

(U) Identify and neutralize foreign intelligence exploitation of supply chain and acquisition system vulnerabilities.

CI Priority(s) Addressed:

(Select from the priorities listed on right, or all that apply).

(S)

CI Issue(s) Addressed:

(Select from the focus areas listed on right, or all that apply).

X

(U) Countering the Insider Threat

X

(U) Countering the Cyber Threat

(U) Protection of Critical Assets, Information, and Infrastructure

(U) Penetration and Exploitation (Offensive Operations)

(U) Supply Chain Risk Management

X

(U) CI training and awareness

X

(U) Engage partners to expand understanding and awareness of Intelligence Threats

b1
b3
b7E**CI Gap Topic(s) Addressed:**

(Select from the gaps listed on right, or all that apply).

(S)

Collaborators/Partners (Contact information Name, Organization, ICE-mail, secure phone number, and commercial phone number): N/A



FY 2013 ONCIX CI Integration Initiative (CI3) SOW



Statement of Work. Provide a SOW to include Background, Scope, Goals and Objectives, Work Details, Project Plan, Deliverables, Transition Plan and schedule.

Over the past 50 years, extraordinary US developed technological advances have improved lives and spiked the growth of the US economy. High speed methods of communications, world class medical devices and robotics developed in the US are a few of the more recent technological advances.

Most if not all of these technical devices are based on confidential or classified trade secret, proprietary information,

The US has experienced an increase in the number of Economic Espionage (EE) and trade secret theft in the past 10 years. The loss of valuable critical information severely impacts the overall economy of the US. In 1996, Congress passed the Economic Espionage Act (EEA) which imparts criminal liability for the theft or misappropriation of trade secrets as well as any attempt or conspiracy to steal or misappropriate trade secrets.

In an effort to mitigate the potential threat, the FBI's Counterintelligence Division desires to develop, produce, and distribute an Economic Espionage training film outlining the economic detriment posed on the US economy and the national security by the insider threat and the attempts of foreign governments to acquire trade secrets and sensitive proprietary information. This training tool will be disseminated and shared with cleared defense contractors, universities and private industry components that provide the research and development of critical trade secrets and proprietary information. Lessons learned and examples may be included in this training tool from closed EE cases which resulted in prosecutions and/or indictments. This video will be based on an actual investigation involving Pittsburgh Coming's foam glass insulation technology that was recently targeted by the PRC.

The FBI's Counterintelligence Division has program management oversight for economic espionage which supports the experience required to develop a training tool that can be shared throughout the US. The FBI is seeking to produce a 20-30 minute awareness training film for private industry, cleared defense contract components and academia. The goal of this tasking is to develop and produce an instructional film exhibiting the negative impact of economic espionage on the US economy. This training tool will assist private components and defense contractors in recognizing the need to protect sacred information and data in an effort to alleviate the loss to companies and the USG. This film will assist organizations in recognizing the type of trade secret, intellectual property and technology information developed in the US that is being targeted and the methodologies utilized. This film will be disseminated to private industry through the FBI's strategic partnership programs, defense contractors, and DOD, USG agencies and through liaison with colleges and universities.

Rocket Media Group, currently on contract with the FBI's Training Division, is a proven production company who produced the quality CI Insider Threat film – Betrayed for the USG. This project will be coordinated with the ONCIX and it anticipated that the project would commence no later than August 2012 with a completion date of November 2013 or earlier. The deliverable will be an unclassified film that would be shared with companies throughout the US, including academia and business alliance partners, defense contractors, DOD, and other USG components.

Final products will bear both the FBI and ONCIX organizational seals and will be available for both organizations to use as mutually agreed.

Statement of Work. Provide a SOW to include Background, Scope, Goals and Objectives, Work Details, Project Plan, Deliverables, Transition Plan and schedule.

In collaboration with the ONCIX, the FBI Counterintelligence Division, desires to develop, produce, and distribute

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~~SECRET//NOFORN~~



Federal Bureau of Investigation
Office of Public Affairs
National Press Office

Public Affairs Guidance

POC: AD Michael P. Kortan, [REDACTED]
UC [REDACTED]

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Topic: Don't be a Pawn Media Campaign

Press Guidance:

Talking points and Q & As below are **for internal use only**. Field Office media reps should handle all local media queries and may respond to questions related to local matters only. This document should not be disseminated in this particular format and should be considered a guide for preparing SACs or others for media inquiries or interviews. As a reminder, comments should not be made regarding ongoing investigations or on cases outside of your respective Field Offices. Calls referring to cases of national significance should be referred to the National Press Office, [REDACTED]

Background:

The Counterintelligence Division is launching a national outreach campaign to make all college students traveling abroad aware foreign intelligence services may approach and attempt to recruit them to penetrate the US government (USG). They are using the Glenn Duffie Shriver case to prove the point. Counterintelligence Division is using the Glenn Duffie Shriver case, captured in the 26-minute, Rocket Media-produced movie *Game of Pawns*, to illustrate how foreign intelligence services target, develop, and recruit students for use in these "applicant seeding operations". The goal of the media campaign is to reach as many US college students as possible about this foreign intelligence service targeting threat, how to counter this threat, and how to report suspicious activity while abroad.

Historical Reference:

In 2004, Glenn Duffie Shriver was traveling in China for a graduate-level Chinese language program. He responded to an online job advertisement looking for someone to write opinion papers on US-China relations. The individuals who hired and worked with him were Chinese intelligence officers who sought to use Shriver in an applicant seeding operation. These officers paid Shriver approximately \$70,000 over the course of several years. Shriver was eventually asked to gain access to classified USG information if/when he got a job in the USG. He applied to several USG agencies, including the CIA. In 2010, Shriver was charged and pleaded guilty to one count of conspiracy to communicate national security



Federal Bureau of Investigation
Office of Public Affairs
National Press Office

information, which is an espionage conviction. He was sentenced to four years in federal prison.

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FBIU.S. Department of Justice
Federal Bureau of Investigation**Purchase Order for Supplies or Services**

1. Date of Order

2. Order No.

3. Mod. No.

4. Mod. Date

5. Page No.

6. To Contractor (Name, Address and Zip Code):

7. Ship to (Consignee and address, Zip Code):

8. Issuing Office (Address correspondence to):

9. Send Invoice to: (Name, Address and Zip Code):

10. Business Classification

11. F.O.B. Point

12. Discount Terms

Line No.
(A)Supplies or Services
(B)

13. Schedule

Quantity Ordered
(C)Unit
(D)Unit Price
(E)Amount
(F)

14. Type of Order

☐ A. Purchase - Please furnish the following under the terms and conditions specified on both sides of this order, the above quotation number if indicated, and the attached sheets, if any, including delivery is required.☐ B. Delivery - This delivery order is subject to instructions contained on the side only of this form and is issued subject to the terms and conditions of the above-numbered contract.

15. Grand Total

See Instructions on Reverse

Point of Contact - Purchase Order Information

16. United States of America

Commercial Payments Unit - (302) 324-5614

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U.S. Department of Justice
Federal Bureau of Investigation



Purchase Order for Supplies or Services

1. Date of Order 04-22-2020		2. Order No. 742000010		3. Mod. No.		4. Mod. Date 07-22-2020		5. Page No. 2		
6. To Contractor (Name, Address and Zip Code): [Redacted]					7. Ship to (Consignee and address, Zip Code): [Redacted]					
8. Issuing Office (Address correspondence to): FEDERAL BUREAU OF INVESTIGATION FEDERAL BUREAU OF INVESTIGATION 1000 WOODBURY DRIVE WOODBURY, NJ 08096-4515					9. Send Invoice to: (Name, Address and Zip Code): FEDERAL BUREAU OF INVESTIGATION FEDERAL BUREAU OF INVESTIGATION 1000 WOODBURY DRIVE WOODBURY, NJ 08096-4515					
10. Business Classification			11. F.O.B. Point DOMESTIC			12. Discount Terms NET 30 DAYS				
13. Schedule										
Line No. (A)	Supplies or Services (B)	Quantity Ordered (C)	Unit (D)	Unit Price (E)	Amount (F)					
<p>1. A. SUPPLIES AND SERVICES TO PROVIDER TO ACCOMMODATE YOUR AGENT'S TRAVEL FOR CONFERENCES AND FOR TRAVEL TO AND FROM CONFERENCES. (7/21)-60-000.</p> <p>B. TRAVEL ALL AGENTS TO, IN, THE AGENT AT THE FIELD OFFICE ADDRESS FOR TRAVEL. TRAVEL ALL AGENTS TO, IN, THE AGENT AT THE FIELD OFFICE ADDRESS FOR TRAVEL. TRAVEL ALL AGENTS TO, IN, THE AGENT AT THE FIELD OFFICE ADDRESS FOR TRAVEL.</p> <p>C. TRAVEL ALL AGENTS TO, IN, THE AGENT AT THE FIELD OFFICE ADDRESS FOR TRAVEL. TRAVEL ALL AGENTS TO, IN, THE AGENT AT THE FIELD OFFICE ADDRESS FOR TRAVEL. TRAVEL ALL AGENTS TO, IN, THE AGENT AT THE FIELD OFFICE ADDRESS FOR TRAVEL.</p> <p>D. TRAVEL ALL AGENTS TO, IN, THE AGENT AT THE FIELD OFFICE ADDRESS FOR TRAVEL. TRAVEL ALL AGENTS TO, IN, THE AGENT AT THE FIELD OFFICE ADDRESS FOR TRAVEL. TRAVEL ALL AGENTS TO, IN, THE AGENT AT THE FIELD OFFICE ADDRESS FOR TRAVEL.</p> <p>E. TRAVEL ALL AGENTS TO, IN, THE AGENT AT THE FIELD OFFICE ADDRESS FOR TRAVEL. TRAVEL ALL AGENTS TO, IN, THE AGENT AT THE FIELD OFFICE ADDRESS FOR TRAVEL. TRAVEL ALL AGENTS TO, IN, THE AGENT AT THE FIELD OFFICE ADDRESS FOR TRAVEL.</p> <p>F. TRAVEL ALL AGENTS TO, IN, THE AGENT AT THE FIELD OFFICE ADDRESS FOR TRAVEL. TRAVEL ALL AGENTS TO, IN, THE AGENT AT THE FIELD OFFICE ADDRESS FOR TRAVEL. TRAVEL ALL AGENTS TO, IN, THE AGENT AT THE FIELD OFFICE ADDRESS FOR TRAVEL.</p> <p>G. TRAVEL ALL AGENTS TO, IN, THE AGENT AT THE FIELD OFFICE ADDRESS FOR TRAVEL. TRAVEL ALL AGENTS TO, IN, THE AGENT AT THE FIELD OFFICE ADDRESS FOR TRAVEL. TRAVEL ALL AGENTS TO, IN, THE AGENT AT THE FIELD OFFICE ADDRESS FOR TRAVEL.</p> <p>H. TRAVEL ALL AGENTS TO, IN, THE AGENT AT THE FIELD OFFICE ADDRESS FOR TRAVEL. TRAVEL ALL AGENTS TO, IN, THE AGENT AT THE FIELD OFFICE ADDRESS FOR TRAVEL. TRAVEL ALL AGENTS TO, IN, THE AGENT AT THE FIELD OFFICE ADDRESS FOR TRAVEL.</p> <p>I. TRAVEL ALL AGENTS TO, IN, THE AGENT AT THE FIELD OFFICE ADDRESS FOR TRAVEL. 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14. Type of Order <input type="checkbox"/> A. Purchase - Please furnish the following under the terms and conditions specified on both sides of this order, the above quotation number if indicated, and the attached check, if any, including delivery as indicated.						<input type="checkbox"/> B. Delivery - This delivery order is subject to instructions contained on the side only of this form and is issued subject to the terms and conditions of the above mentioned contract.			15. Grand Total XXXXXXXXXX	
16. United States of America By (Signature)						See Instructions on Reverse				
17. Name (Typed)						XXXXXXXXXX				
Title: Contracting Officer										
Point of Contact - Purchase Order Information:										
Point of Contact - Invoice Payment Status: Commercial Payments Unit - (202) 324-5614										

PRE-SET/PRE-LIGHT - TUESDAY, OCTOBER 1 - OFFICE SCENES - Frederick, MD

ADDRESS: Riverside Five Building - 8490 Progress Drive - Frederick, MD 21701

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 03-02-2017 BY C69W32B10 NSICG

9:00a	TECH SCOUT Marriott Residence Inn 5230 Westview Drive Frederick, Maryland 21703 <ul style="list-style-type: none"> • LD • DP • DIRECTOR • PRODUCER 			
9:30 AM	CREW CALL PRODUCTION DESIGNER LOAD-IN & DRESS <ul style="list-style-type: none"> • RIS Conference Room • 1 Cubicle (Scene 62 w/ "Another Engineer") 			
11:30	Tech Scout group returns to Offices			
12:00p	LUNCH REVIEW PLANS FOR ALL OFFICE LOCATIONS			
1:30p	CREW CALL - Mike Kurec GRIP TRUCK ARRIVES LOAD INTO BUILDING			
3:00p	PRE-LIGHT CONFERENCE ROOM			
6:00p	WRAP			

DAY #4 - WED., OCTOBER 2 - OFFICE SCENES - RIS CONF. ROOM- Frederick, MD

ADDRESS: Riverside Five Building - 8490 Progress Drive - Frederick, MD 21701

SCENES: 11, 13, 16, 36 - RIS Conference Room (DAY)

TALENT: Walker- [] / Mallory- [] / Wei- [] Cheung- [] Thomas- []

[] Carpenter - [] / Martinez - []

b6

7:00a	CREW CALL Set Up Wardrobe & Make-Up area Set Up Craft Services TALENT CALL #1 Walker Mallory Wei Cheung & BLOCK - SCENE 11 RIS Conference Room		7:00a RIS Conf. Room Dressed & Pre-Lit	7:00a - Talent Call #1 & Blocking Walker Mallory Wei Cheung
7:20a	FINAL TWEAKS TO LIGHTS			
7:45a	ROLL - SCENE 11 (3 hrs.) CREW SPLITS TO ROUGH-IN Records Room	11		7:45a - On Set Walker Mallory Wei Cheung
9:30a	TALENT CALL #2 Thomas			9:30a - Talent Call #2 Thomas
10:45a	TWEAK LIGHTS BLOCK SCENES 13, 16			10:45a - Blocking Walker Mallory Wei Cheung Thomas
11:15a	ROLL SCENE 13 (1 hr.) ROLL SCENE 16 (1 hr.)	13, 16		11:15a - On Set Walker Mallory Wei Cheung Thomas (standing by)
12:30p	TALENT CALL #3 Carpenter Martinez			12:30p - Talent Call #3 Carpenter Martinez
1:15p	MEAL RELEASE TALENT - Wu, Cheung, Thomas		1:15p Rec Room Dressed & Pre-Lit	1:15p - Talent Released Wei Cheung Thomas
1:45p	RESET			
2:15p	BLOCK SCENE 36	36		2:15p - On Set Walker Mallory Carpenter Martinez
2:30p	FINAL TWEAKS TO LIGHTS			
2:45p	ROLL SCENE 36 - Conference Room Interior (3 hrs.) CREW SPLITS TO ROUGH-IN Command Center			2:45p - On Set Walker Mallory Carpenter Martinez
5:45p	WRAP / STRIKE RELEASE TALENT Walker, Mallory, Carpenter, Martinez		5:45p Cubicle Dressed & Pre-Lit	5:45p - Talent Released Walker Mallory Carpenter Martinez
6:45p	DRIVE AWAY			

CREW: Dir. - [] Exec. Prod. - [] / Prod. - [] / DP - [] / LD - [] Prod. Mgr. - [] 1st AC - [] 2nd AC - []
DIT - [] Key Grip - [] Best Boy - [] Grip - [] Audio - [] Art Director - [] / Art Asst. - TBD / Wardrobe - J.
[] Make-Up - []

b6

DAY #5 - THU., OCTOBER 3 - OFFICE SCENES - Records Rm./FBI Command Ctr. - Frederick, MD**ADDRESS:** Riverside Five Building - 8490 Progress Drive - Frederick, MD 21701**SCENES:** 12, 32 - Records Room (DAY); 41 - 45 - FBI Command Center (DAY); 62 - Cubicle**TALENT:** Robert - [] Wilde - [] Claudia - [] Carpenter - [] / Martinez - []

b6

[] "Another Engineer" - TBD Bit Player (1) / EXTRAS - (2)

8:00a	CREW CALL TALENT CALL #1 Robert Dodson Claudia Extras (2) BLOCK - SCENES 12 & 32 Records Room CREW SPLITS TO ROUGH-IN FBI Command Center		8:00a Rec Room Dressed & Pre-Lit (as of day before)	8:00a - Talent Call #1 & Blocking Robert Wilde Claudia Extras (2)
8:30a	FINAL TWEAKS TO LIGHTS			
8:45a	ROLL - SCENE 12 (1.5 hrs.)	12		8:45a - On Set Robert Wilde Extras (2)
10:15a	RESET			
10:30a	ROLL - SCENE 32 (1.5 hrs.) TALENT CALL #2 Carpenter Martinez Extras (2) RELEASE TALENT - Wilde, Claudia	32		10:30a - On Set Robert Claudia Extra (1) 10:30a - Talent Call #2 Carpenter Martinez 10:30a - Talent Released Wilde, Claudia
12:30p	MOVE TO FBI Command Center		12:30p Command Ctr. Dressed & Pre-Lit	
12:45p	BLOCK - SCENES 42, 43-45 FBI Command Center CREW SPLITS TO ROUGH-IN Mallory's Office			12:45p - Blocking Carpenter Martinez Robert Extras (2)
1:15p	MEAL			
1:45p	ROLL SCENE 42 - (2 hrs.) RESET ROLL SCENES 43- 45 (2 hrs.)	42 43-45		1:45p - On Set Carpenter Martinez Robert Extras (2)
5:00p	TALENT CALL #3 Another Engineer - BIT PLAYER			5:00p - Talent Call #3 Another Engineer - BIT PLAYER
5:45p	MOVE TO Cubicle RELEASE TALENT - Robert, Carpenter, Martinez, Extras (2)		4:45p Cubicle Dressed & Pre-Lit (as of day before)	5:45p - Talent Released Carpenter Martinez Robert Extras (2)
6:15p	ROLL - SCENE 62 Another Engineer clicks on an ad.	62		6:15p - On Set Another Engineer - BIT PLAYER
6:45p	WRAP / STRIKE RELEASE TALENT - Another Engineer		5:45p Mallory's office Dressed & Pre-Lit	
7:30p	DRIVE AWAY			

CREW: Dir. [] Exec. Prod. [] / Prod. [] / DP [] LD. [] Prod. Mgr. [] 1st AC [] 2nd AC-DIT []
Key Grip [] Best Boy [] / Grip [] Audio [] / Art Director [] Art Asst. - TBD / Wardrobe []
Make-Up []

b6

DAY #6 – FRI, OCTOBER 4 – OFFICE SCENES – Mallory /Walker Offices– Frederick, MD**ADDRESS:** Riverside Five Building - 8490 Progress Drive - Frederick, MD 21701**SCENES:** 19, 33 – Mallory's Office (DAY) / 34, 40 – Walker's Office (DAY)**TALENT:** Robert - [REDACTED] / Mallory - [REDACTED] / Thomas - [REDACTED] / Walker - [REDACTED] Carpenter
[REDACTED] Martinez, [REDACTED]

b6

7:00a	CREW CALL TALENT CALL #1 Mallory Thomas Robert & BLOCK SCENES 19, 33 CREW SPLITS TO ROUGH-IN Walker's Office		7:00a Mallory's office Dressed & Pre-Lit (as of day before)	7:00a – Talent Call #1 & Blocking Mallory Thomas Robert
7:20a	FINAL TWEAKS TO LIGHTS			
8:00a	ROLL SCENES 19, 33 (2.5h)	19, 33		8:00a – On Set Mallory Thomas Robert
10:30a	STRIKE / MOVE TO Walker's Office TALENT CALL #2 Carpenter Martinez Walker RELEASE TALENT – Thomas		10:30a Walker's office Dressed & Pre-Lit	10:30a – Talent Released Thomas 10:30a – Talent Call #2 Carpenter Martinez Walker
10:45a	BLOCK SCENES 34, 40			10:45a – Blocking Mallory Robert Carpenter Martinez Walker
11:15a	FINAL TWEAKS TO LIGHTS TALENT TO WARDROBE			
12:00p	MEAL			
12:30p	ROLL SCENE 34 Walker's Office Scene (2.75. h) CREW SPLITS TO ROUGH-IN Cubicle Area	34		12:30p – On Set Mallory Robert Walker
3:15p	RESET / WARDROBE CHANGE			
3:30p	ROLL SCENE 40 – Walker's Office Scenes (3.0. h)	40		3:30p – On Set Mallory Robert Walker Carpenter Martinez
6:30p	WRAP / STRIKE RELEASE TALENT – Mallory, Robert, Walker Carpenter, Martinez		6:30p Cubicle Area Dressed & Pre-Lit	6:30p Talent Released Mallory Robert Walker Carpenter Martinez
7:15p	DRIVE AWAY			

CREW: Dir. - [REDACTED] Exec. Prod. - [REDACTED] / Prod. - [REDACTED] DP - [REDACTED] LD. - [REDACTED] / Prod. Mgr. - [REDACTED]
 1st AC - [REDACTED] 2nd AC-DIT - [REDACTED] / Key Grip - [REDACTED] Best Boy - [REDACTED] Grip - [REDACTED] Audio - [REDACTED] Art
 Director - [REDACTED] Art Asst. - TBD / Wardrobe - [REDACTED] Make-Up - [REDACTED]

b6

DAY #7 - SAT., OCTOBER 5 - OFFICE SCENES - Parking Lot, Lobby, Cubicles - Frederick, MD

ADDRESS: Riverside Five Building - 8490 Progress Drive - Frederick, MD 21701

SCENES: 7, 8, 9, 18 - Exteriors (DAY) / 10, 17, 37 - Lobby (DAY) / 14, 15 - Cubicles (DAY)

TALENT: Robert - [redacted] Mallory [redacted] / Wei [redacted] Cheung - [redacted] Carpenter [redacted] / Martinez [redacted] b6

7:00a	CREW CALL TALENT CALL #1 Robert Wei Cheung & BLOCK SCENES 7, 8, 9 CREW SPLITS TO ROUGH-IN Lobby			<u>7:00a - Talent Call #1</u> & Blocking Robert Wei Cheung Extras (6)
7:45a	ROLL SCENES 7, 8, 9 Exteriors (1.5h)	7, 8, 9		<u>7:45a - On Set</u> Robert Wei Cheung 6 Extras
8:30a	TALENT CALL #2 Mallory Carpenter Martinez			<u>8:30a - Talent Call #2</u> Mallory Carpenter Martinez
9:15a	ROLL SCENE 18 Exterior - (.5 h)	18		<u>9:15a - On Set</u> Mallory Carpenter Martinez
9:45a	MOVE TO Lobby BLOCK SCENE 10, 17, 37 RELEASE TALENT - Robert			<u>9:45a - Talent Released</u> Robert <u>9:45a - Blocking</u> Mallory Wei Cheung Carpenter Martinez
10:00a	ROLL SCENE 10, 17, 37 - Lobby Interior [Shoot Direction A] (1.5h) CREW SPLITS TO ROUGH-IN Full Cubicle Area	10, 17, 37		<u>10:00a - On Set</u> Mallory Wei Cheung Carpenter (standing by) Martinez (standing by)
12:15p	RESET			
12:45p	MEAL			
1:15p	ROLL SCENE 10, 17, 37 Lobby Interior [Shoot Direction B] (1.5h)			<u>1:15p - On Set</u> Mallory Wei Cheung Carpenter (standing by) Martinez (standing by)
1:30p	TALENT CALL #3 Thomas			<u>1:30p - Talent Call #3</u> Thomas
2:45p	STRIKE / MOVE TO Cubicle area - Interior BLOCK SCENES 14, 15 RELEASE TALENT Wei, Mallory, Carpenter, Martinez		<u>2:45p</u> Cubicle Area Dressed & Pre-Lit	<u>2:45p - Talent Call #3</u> Cheung Thomas <u>2:45p Talent Released</u> Wei, Mallory, Carpenter, Martinez
3:00p	FINAL TWEAKS TO LIGHTS			
3:15p	ROLL SCENE 14, 15 Cubicle area - Interior (2.5h) CREW SPLITS TO LOAD OUT Any Equipment Possible	14, 15		<u>3:15p - On Set</u> Cheung Thomas Extras
5:45p	WRAP / STRIKE / LOAD OUT RELEASE TALENT Cheung, Paul, Extras			<u>5:45 Talent Released</u> Cheung Thomas
7:00p	DRIVE AWAY			

CREW: Dir. [redacted] Exec. Prod. [redacted] / Prod. [redacted] / DP [redacted] LD. [redacted] Prod. Mgr. [redacted] / 1st AC - [redacted]
/ 2nd AC-DIT [redacted] / Key Grip [redacted] / Best Boy [redacted] Grip [redacted] Audio [redacted] / Art Director [redacted] / Art Asst. -
TBD / Wardrobe [redacted] / Make-Up [redacted]

NO SHOOT - SUNDAY, OCTOBER 6

FY2013/14 PO# A3C1319900

CLIN	PERSONNEL	RATE	PER	#	Totals
	2008-045: Misc Production Jobs for 2013-2014				
n/a	Editor - (Misc Editing) - Nov 2013		mo	1.0	
17	Voiceover Artist - (Aug 22 File Hashing)		hr	18.0	
	Voiceover Artist - (Maher Terminal)				
17	Training -		hr	11.0	
	Voiceover Artist - (#2 Classification)				
17	Training -		hr	11.0	
66	Makeup Artist - (11-18-13 EIA)		hr	11.0	
11	Actor - (11-18-13 EIA)		hr	15.5	
	Total				
Monthly Total for FY2012/13 PO# A3C1319900					
					Inv # 2081

Economic Espionage Video PO # A2D0830112

CLIN	PERSONNEL	RATE	PER	#	Totals
	RMG 08-040: Economic Espionage				
2	Producer - Post Production/Graphics Supervision		hour	24.5	
5	Production Assistant - Post Production		hour	14.5	
8	3D CG Artist - DVD Cover/Poster		hour	17.0	
37	Editor		hour	80.0	
n/a	Non Linear Editing		day	10.0	
n/a	Audio Sweetening		day	1.0	
	Total				
Monthly Total for Economic Espionage Video PO # A2D0830112					
					Inv # 2082

FY2013/14 PO# A3C1319900

CLIN	PERSONNEL	RATE	PER	#	Totals
	2008-045: Misc Production Jobs for 2013-2014				
n/a	Editor (Misc Editing) - Nov 2013		mo	1.0	
17	Voiceover Artist (Aug 22 File Hashing)		hr	18.0	
	Voiceover Artist (Maher Terminal)				
17	Training		hr	11.0	
	Voiceover Artist #2 Classification				
17	Training		hr	11.0	
66	Makeup Artist (11-18-13 EIA)		hr	11.0	
11	Actor (11-18-13 EIA)		hr	15.5	
	Total				

Monthly Total for FY2012/13 PO# A3C1319900

Inv # 2081

Economic Espionage Video PO # A2D0830112

CLIN	PERSONNEL	RATE	PER	#	Totals
	RMG 08-040: Economic Espionage				
2	Producer - Post Production/Graphics Supervision		hour	24.5	
5	Production Assistant - Post Production		hour	14.5	
8	3D CG Artist - DVD Cover/Poster		hour	17.0	
37	Editor		hour	80.0	
n/a	Non Linear Editing		day	10.0	
n/a	Audio Sweetening		day	1.0	
	Total				

Monthly Total for Economic Espionage Video PO # A2D0830112

Inv # 2082

(U) The Counterintelligence Division's (CD) National Insider Threat Program has produced "Betrayed," a training video about common espionage behavior, the importance of reporting suspected threats, and how to report suspicious activity. The video runs approximately 40 minutes.

(U) "Betrayed" follows Doug Collins, a middle-aged senior FBI analyst going through a divorce. When broadening his social networking, Collins ends up reconnecting with an old college friend, who is an Indian national. The college friend tells Collins that his sister is also divorced, and sets them up on a date. What Collins does not know is that the woman is not his friend's sister, but a spy. As the two begin to date, Collins becomes entangled in espionage.

(U) The film is part of the Insider Threat Program's larger education and awareness goals, including nationwide training, and is helping to establish insider threat protocols at other government agencies and private industry.

The Company Man FAQ (revised 02/25/2014)

- 1) Did the high-rise fire in Shanghai actually happen?

Yes, the fire occurred on 11/15/2010 and resulted in the death of 58 people and the injury of 70 more individuals. The cause of the blaze was directly linked to faulty building materials, specifically the insulation used in the construction. The civil unrest caused by the poor building codes resulted in the People's Republic of China (PRC) government enacting very stringent building codes.

- 2) Why was this particular company aggressively targeted?

After the new building codes were enacted, only a few companies made materials that met the code. The PRC government then provided tens of millions of investment dollars to anyone who could produce the needed insulating materials indigenously. As a result, the two subjects took government funds which permitted them to purchase land, build a factory and acquire the technology by any means possible.

- 3) What social networking sites did the subjects use to target the company employees and how did they use the information they learned?

The subjects used LinkedIn and Facebook to spot and assess employees working at the target company. They then used a "headhunter" as a proxy to see which employees might be interested in leaving their positions.

- 4) After being turned down for the proposed joint venture, how soon did they attempt to trespass at the plant?

The two subjects waited 4 days, then departed the corporate headquarters and flew to a rural town across the country where the manufacturing plant was located. Upon arrival, they checked into a local hotel. In the evening, they attempted to access the plant without authorization for the first time.

- 5) Did the subjects actually walk into the plant despite being denied access?

Yes, the company denied the subjects initial request to visit the manufacturing plant. Undeterred, the subjects traveled over 500 miles directly to the rural plant. The subjects entered the plant in the evening and took their own self guided tour, taking photographs until challenged. Their initial pretext was they were looking for a gas station. They returned the next day and were found in the employee parking lot watching employees enter and exit the plant. When confronted, the subjects advised they were looking for a fishing lake nearby. Because the plant was located in a small rural town, the factory doors were left unattended.

- 6) Did the PRC government actually play a role in having the two subjects attempt to steal the glass insulation trade secret?

Not directly, but the PRC leverages its large cash reserves to award substantial loans to anyone who might be able to indigenously produce a certain product or technology for the country. How the private businessmen deliver on their promises is not the governments concern.

- 7) Were there actually new job postings for the same job even after the two subjects were arrested and convicted?

Yes, just weeks after the two subjects were convicted; new job postings for the same exact insulation technology were posted on Craigslist and other job sites. There are plenty of others eager to utilize government funds to acquire the technology the PRC needs. This emphasizes the persistent and inexhaustible nature of the threat.

- 8) Did the arrest and conviction of the subjects have a negative impact on the reputation and/or stock prices of the company?

No, in fact this type of aggressive action by the company to protect its trade secrets and employees from this threat have only strengthened the confidence in the company's ability to maintain long-term profitability in a global market. The company was frustrated by the aggressive nature of the attempts and expressed pride in taking necessary action to protect their valuable information.

- 9) Were the trade secrets referenced in the video ever disclosed or compromised during the prosecution of the subjects?

No, the Department of Justice (DOJ) has a variety of protections in place to ensure sensitive corporate intellectual property is protected throughout any criminal prosecution. The company's trade secret documents were never at risk during the FBI "sting" operation. The documents used in the operation were not true documents pertaining to the victim company, but rather counterfeit replications.

- 10) Was there a "head hunter" involved in the real case? If so, what was his/her role and was he/she aware of the subjects plan?

Yes, but the "head hunter" was not aware of the malicious nature of his clients' intent. However, he was definitely motivated and surprised by the high finder's fee of \$50K offered to find a company engineer. The "head hunter" simply referred potential employees to the subjects.

- 11) What techniques were used by the subjects to illicitly acquire the company's trade secrets?

- 1. Social media spotting and assessing*
- 2. Attempted joint venture*
- 3. Headhunter/recruitment of insider*
- 4. Cyber intrusion (via unprotected USB ports)*
- 5. Trespassing at the factory*
- 6. Bribery of employees*
- 7. Online job ads posted on Craigslist, Monster.com, etc.*

- 12) What actions could RIS have taken to strengthen their security program?

- 1. Issue visitor badges and maintain visitor logs*
- 2. Require escorted access at all times*
- 3. Not leaving computers unlocked while unattended*
- 4. Disable USB drives and other removable media devices*
- 5. Keep gates locked and/or do not leave them unmonitored*
- 6. Create an easier and more anonymous reporting channel for employees.*
- 7. Educate employees about the threats to the companies trade secrets*
- 8. Restrict physical/electronic access to trade secrets and other proprietary information.*

13) What indicators could RIS have used to proactively detect a potential insider?

1. *Unusual or unauthorized*
 - (a) *Excessive printing*
 - (b) *Use of encryption*
 - (c) *Spike in e-mail and USB storage*
 - (d) *Increase in foreign IP traffic*
 - (e) *Unusual network access times*
2. *Unexplained wealth or affluence*
3. *Unusual foreign travel (or unreported foreign travel for those required to report it)*
4. *Disillusionment/entitlement due to missed promotions or other perceived grievances*
5. *Increased amount of non-business related activities (i.e. web surfing, job hunting, etc.)*

14) What was the value of the trade secret portrayed in the video and how was it calculated?

The estimated economic value of the trade secret portrayed in the video was worth nearly 300 million dollars. It was calculated based on the potential sales to the Asian market that would have been lost if an Asian competitor was able to produce the same product locally.

15) Why is cultivating a strong Counterintelligence Strategic Partnership Coordinator (SPC) your area of responsibility vital?

The company readily collaborated with the FBI because the case agent did an excellent job cultivating a strong liaison relationship with the company. The case agent provided regular updates at the initial phases of the investigation and continued this practice throughout the investigation. This action developed an environment of rapport and trust. Each FBI field office has a SPC who's job is to develop relationships with the private sector on the front end, so if and when a situation presents itself, the liaison relationship has already been established. The SPC can also provide briefings and intelligence products on current threats and indicators to help companies detect, deter, and defend against attacks to their sensitive proprietary information from foreign actors.

a trespass
a proposition
a critical choice

Based on
a true story

THE COMPANY MAN

Protecting America's Secrets

A Production of the FBI Counterintelligence Division, Counterespionage Section, Strategic Partnership Unit
in Collaboration with the Office of National Counterintelligence Executive, FBI Academy/TV Studios Quantico, VA
and Rocky Mountain Group LLC.

00:00:04:05 00:00:09:05 (Sirens & Commotion)
00:00:09:20 00:00:30:20 (Chinese Narration)
00:00:37:21 00:01:02:09 ♪ Music ♪
00:01:15:16 00:01:18:12 No, no, no, no.
00:01:18:13 00:01:20:03 (Coughs)
00:01:20:04 00:01:21:18 You got to be kidding me!
00:01:26:09 00:01:29:05 (Mechanic)
When are you going to put
this thing out of its misery?
00:01:29:06 00:01:33:00 As soon as my
youngest finishes college.
00:01:33:01 00:01:37:17 Yeah, well, you
better tell her to hurry up.
00:01:39:04 00:01:40:03 Hey Virgil.
00:01:40:04 00:01:41:04 (Mechanic)
Sheila!
00:01:41:05 00:01:44:09 Thanks for coming, I can't be
late for this meeting.
00:01:44:10 00:01:46:04 (Mechanic)
I can get somebody
to drive you home.
00:01:46:05 00:01:48:03 Oh thanks.
00:01:48:04 00:01:50:09 You really think they're going
to give you this promotion?
00:01:50:10 00:01:53:17 Yeah Preston is retiring next
year, I'm the next in line.
00:01:53:18 00:01:56:04 What if they don't?
00:01:56:05 00:01:58:00 They will.
00:01:58:01 00:02:17:09 ♪ Music ♪
00:02:17:10 00:02:25:09 (Cell Phone Ringing)
00:02:25:10 00:02:27:00 Robert Moore.
00:02:27:01 00:02:30:12 Mr. Moore this is Jerry
Fielding with People Power,
00:02:30:13 00:02:33:03 an executive placement
service out of New York.
00:02:33:04 00:02:34:20 Okay.
00:02:34:21 00:02:37:03 I was just calling to
see if you were happy
00:02:37:04 00:02:38:16 with your work.
00:02:38:17 00:02:41:01 (Robert)
With the work, yes.
00:02:41:02 00:02:43:20 How about the money?
00:02:43:21 00:02:45:20 I guess -
00:02:45:21 00:02:48:00 (Jerry)
I found your
resume on LinkedIn
00:02:48:01 00:02:50:04 and I think
you'd be perfect
00:02:50:05 00:02:56:05 for a plant manager
listing we have.
00:02:56:06 00:02:58:16 Oh really?
00:02:58:17 00:03:00:00 Where?
00:03:00:01 00:03:04:20 Advanced Insulation
Industries, Shanghai.

00:03:04:21 00:03:09:12 As in China? (chuckles)
 00:03:09:13 00:03:12:12 (Jerry)
 I don't think you'll be laughing
 when you hear the salary.
 00:03:12:13 00:03:16:00 No, there's no way
 that I can move to China.
 00:03:16:01 00:03:20:11 Oh, think of it as a
 vacation, an adventure,
 00:03:20:12 00:03:22:17 you stay there
 three or four years,
 00:03:22:18 00:03:24:20 you come home
 with a huge nest egg.
 00:03:24:21 00:03:27:15 A new title and the
 world is your oyster.
 00:03:27:16 00:03:31:17 Listen, um, I
 appreciate the consideration,
 00:03:31:18 00:03:34:16 but I'm just going to
 have to say no, thank you.
 00:03:34:17 00:03:37:00 (wheels screech) Jesus.
 00:03:39:05 00:03:47:05 ♪ Asian Style Music ♪
 00:03:49:01 00:03:50:09 Mr. Wei?
 00:03:50:10 00:03:54:04 Hello this is my
 assistant Lee Chung.
 00:03:54:05 00:03:57:20 My name is Margaret Mallory, I'm
 the general counsel for RIS.
 00:03:57:21 00:03:58:16 It's nice to meet you.
 00:03:58:17 00:04:01:01 Nice to meet you as
 well. Right this way.
 00:04:04:05 00:04:07:19 (Mr. Wei)
 All we need are a few pieces of
 your specialized equipment
 00:04:07:20 00:04:12:03 to begin manufacturing
 your glass insulation in China
 00:04:12:04 00:04:14:21 within a matter of months.
 00:04:14:22 00:04:16:20 Mr. Wei I want to
 thank you for coming
 00:04:16:21 00:04:18:20 and for making your proposal,
 00:04:18:21 00:04:24:00 but we're already negotiating to
 build our own plant in China.
 00:04:24:01 00:04:27:09 I understand, but working
 with the Chinese government
 00:04:27:10 00:04:29:19 can be a slow process,
 00:04:29:20 00:04:33:20 without our help
 it could be three to five years
 00:04:33:21 00:04:36:20 before your product
 reaches the Chinese market.
 00:04:36:21 00:04:40:17 This means tens of
 millions in lost revenue.
 00:04:40:18 00:04:43:16 You need a Chinese partner.
 00:04:43:17 00:04:48:09 We would do all the work
 and we can split the profits.
 00:04:48:10 00:04:51:04 Mr. Wei our proprietary
 manufacturing process
 00:04:51:05 00:04:53:04 is what differentiates

us in the market.
 00:04:53:05 00:04:55:08 We cannot allow it
 to leave our premises.
 00:04:55:09 00:04:58:04 Our plan is to
 manufacture the insulation here
 00:04:58:05 00:05:00:08 and then finalize the
 production process in China.
 00:05:00:09 00:05:02:00 We understand completely,
 00:05:02:01 00:05:04:13 I assure you we can
 take whatever precautions
 00:05:04:14 00:05:06:13 you deem necessary.
 00:05:06:14 00:05:23:21 ♪ Slow Music ♪
 00:05:24:17 00:05:25:21 Hi Dennis.
 00:05:25:22 00:05:27:04 Oh hi Robert.
 00:05:27:05 00:05:29:04 Your secretary said
 that I would find you here,
 00:05:29:05 00:05:31:05 we had a meeting
 scheduled for now.
 00:05:31:06 00:05:32:04 Sorry about that Robert
 00:05:32:05 00:05:34:00 I have to approve the new
 production line documents
 00:05:34:01 00:05:35:11 before we send them off.
 00:05:35:12 00:05:37:04 Don't suppose you
 know where they are?
 00:05:37:05 00:05:39:10 Oh yeah.
 00:05:49:00 00:05:50:20 I was hoping that we
 could discuss the position
 00:05:50:21 00:05:53:21 that's opening up
 when Preston leaves.
 00:05:53:22 00:05:55:08 Everyone here in management
 00:05:55:09 00:05:57:04 appreciates what you've
 done for the company Robert.
 00:05:57:05 00:05:58:21 I appreciate that Dennis,
 00:05:58:22 00:06:01:20 I just need to know if
 I have a shot at the job.
 00:06:01:21 00:06:04:17 Well, there honestly haven't
 been any serious discussions
 00:06:04:18 00:06:06:01 about his replacement yet,
 00:06:06:02 00:06:08:21 you will of course be seriously
 considered for the position.
 00:06:08:22 00:06:11:16 And I can tell you,
 just between us,
 00:06:11:17 00:06:13:19 profits and productivity are up,
 00:06:13:20 00:06:18:17 and that will be
 reflected in bonuses this year.
 00:06:18:18 00:06:23:08 Oh well, bonuses, really,
 00:06:23:09 00:06:26:06 thanks Dennis.
 00:06:27:21 00:06:32:09 By manufacturing in China
 you save on transportation
 00:06:32:10 00:06:34:17 and labor costs.
 00:06:34:18 00:06:37:15 It is a win-win.
 00:06:37:16 00:06:42:20 Yes, yes. Gentlemen I want
 to thank you for your proposal,
 00:06:42:21 00:06:47:08 we will keep it in mind

as we consider our options.
 00:06:47:09 00:06:52:20 (Whispering in Chinese)
 00:06:52:21 00:06:57:11 I apologize may I
 use the restroom?
 00:06:57:12 00:07:00:16 Sure, it's just down
 the hall to the right.
 00:07:00:17 00:07:03:16 Thank you.
 00:07:03:17 00:07:25:01 ♪ Music ♪
 00:07:29:02 00:07:32:12 So this is a beautiful
 facility that you have here.
 00:07:32:13 00:07:33:19 Thank you very much.
 00:07:33:20 00:07:36:12 Excuse me. I found
 this gentlemen in my
 office on my computer.
 00:07:36:13 00:07:40:16 I am so sorry when I left the
 restroom I saw an open computer
 00:07:40:17 00:07:43:17 and tried to check my email.
 00:07:44:17 00:07:47:20 Thank you for coming gentlemen.
 00:07:47:21 00:08:05:17 ♪ Dark Music ♪
 00:08:10:13 00:08:11:12 (Knock at Door)
 00:08:11:13 00:08:15:01 Come in.
 00:08:15:02 00:08:18:13 Ms. Mallory I didn't want
 to say this in front of Mr.
 Walker and everybody
 00:08:18:14 00:08:22:02 but I think that guy tried
 to plug a jump drive into
 my computer.
 00:08:30:14 00:08:32:12 Excuse me, excuse me.
 00:08:36:17 00:08:39:13 What exactly did you see?
 00:08:45:20 00:08:49:12 Dad! Daddy guess what?
 I got into Princeton.
 00:08:49:13 00:08:50:17 Can you believe it?
 00:08:50:18 00:08:52:19 Congratulations honey,
 that's wonderful.
 00:08:52:20 00:08:53:20 I'm going to go tell everyone.
 00:08:53:21 00:08:55:09 Yeah.
 00:08:55:10 00:09:07:17 ♪ Slow Music ♪
 00:09:07:18 00:09:11:00 Newton said I could
 expect a nice bonus, but
 00:09:11:01 00:09:16:05 he doesn't know
 anything about Preston's job.
 00:09:18:01 00:09:22:08 I got a call from
 a headhunter today.
 00:09:22:09 00:09:24:00 Really?
 00:09:24:01 00:09:29:03 Yeah, but the job is in China.
 00:09:29:04 00:09:33:20 Oh yeah, that's
 where we're going to move.
 00:09:33:21 00:09:36:16 Maybe we should at
 least think about it,
 00:09:36:17 00:09:39:16 we could pay for
 Jesse's college.
 00:09:39:17 00:09:41:08 Recruiter said that I
 could write my own ticket
 00:09:41:09 00:09:43:19 after a few years.

00:09:43:20 00:09:47:05 A few years?
 00:09:47:06 00:09:52:09 Think of it as an adventure.
 00:09:52:10 00:09:56:03 You always said
 you wanted to travel.
 00:09:56:04 00:09:58:16 Yeah.
 00:09:58:17 00:10:00:04 (sighs)
 00:10:00:05 00:10:14:16 ♪ Music ♪
 00:10:57:01 00:11:01:03 Yeah, hi Jerry, it's Robert, you
 called about a job in China.
 00:11:01:04 00:11:04:16 I'd like to hear a
 little more about it.
 00:11:10:04 00:11:16:08 ♪ Dark Music ♪
 00:11:16:09 00:11:19:12 (Whispering in Chinese)
 00:11:19:13 00:11:27:05 ♪ Dark Music ♪
 00:12:03:02 00:12:05:11 Excuse me? Can I help you?
 00:12:05:12 00:12:07:15 Forgive us, we were lost
 00:12:07:16 00:12:08:23 and we saw the open gate
 00:12:09:00 00:12:10:21 and decided to
 come in for directions.
 00:12:10:22 00:12:12:05 Sir, you have put
 that phone down.
 00:12:12:06 00:12:15:00 Sorry, sorry! It all
 looks so interesting.
 00:12:15:01 00:12:16:19 What do you make here?
 00:12:16:20 00:12:19:00 We have never seen
 an American factory,
 00:12:19:01 00:12:20:20 perhaps we could get a tour?
 00:12:20:21 00:12:21:20 You know what, I'm sorry
 00:12:21:21 00:12:23:19 but you're going to
 have to leave, okay?
 00:12:23:20 00:12:25:10 This way please.
 00:12:29:05 00:12:36:08 (Phone Ringing)
 00:12:36:09 00:12:37:08 Mallory.
 00:12:37:09 00:12:41:14 Hey I just found two trespassers
 taking pictures of the factory.
 00:12:43:05 00:12:46:01 I got their plates.
 00:12:46:02 00:12:47:14 Describe them.
 00:12:51:16 00:13:02:16 ♪ Music ♪
 00:13:02:17 00:13:05:07 Hello Robert, good to meet you,
 00:13:05:08 00:13:07:00 my name is John Go Wei
 00:13:07:01 00:13:09:01 and this is Lee Chung,
 00:13:09:02 00:13:11:09 he is my assistant.
 00:13:13:09 00:13:14:15 I've read in the trade journals
 00:13:14:16 00:13:18:08 about your contributions to
 glass insulation technology.
 00:13:18:09 00:13:22:03 I'm a systems engineer too
 and I am very impressed.
 00:13:22:04 00:13:25:00 You've been my first
 choice for the position.
 00:13:25:01 00:13:28:19 I'm flattered but I just don't
 know how excited my wife is
 00:13:28:20 00:13:30:15 about moving to China.
 00:13:30:16 00:13:33:16 Oh you would not have
 to stay in China for long.

00:13:33:17 00:13:36:17 We would ask you
 only to consult with us
 00:13:36:18 00:13:38:13 on the setup of the plant
 00:13:38:14 00:13:41:01 and the beginning of
 the manufacturing process.
 00:13:41:02 00:13:45:00 Then we would put you on
 retainer to answer any questions
 00:13:45:01 00:13:48:08 or solve any
 problems that might arise.
 00:13:48:09 00:13:49:11 I am interested
 00:13:49:12 00:13:52:19 but there's still a few
 issues that we need to discuss.
 00:13:52:20 00:13:57:08 I signed a non-compete
 with RIS when I first started,
 00:13:57:09 00:13:59:21 how close is your product
 to our glass insulation?
 00:13:59:22 00:14:03:12 Your product is very
 good. The best available.
 00:14:03:13 00:14:09:01 Our goal would be to
 manufacture a similar product.
 00:14:09:02 00:14:12:01 See that could be a problem.
 00:14:12:02 00:14:16:08 Would \$200,000
 lessen your burden?
 00:14:16:09 00:14:20:01 (chuckles) Yes, yes it would.
 00:14:20:02 00:14:23:23 We are prepared to
 offer you \$100,000
 00:14:24:00 00:14:25:17 for the plans for the equipment
 00:14:25:18 00:14:28:15 and the formula for
 the glass insulation.
 00:14:28:16 00:14:35:16 And \$100,000 for your assistance
 in setting up the manufacturing.
 00:14:35:17 00:14:38:12 I don't think I can do
 that, isn't that illegal?
 00:14:38:13 00:14:42:13 Mr. Wei is simply making
 a legitimate business offer
 00:14:42:14 00:14:47:08 based on your considerable
 engineering experience.
 00:14:47:09 00:14:51:03 Mr. Moore, Robert,
 00:14:51:04 00:14:55:16 it is your life's work,
 your knowledge that we seek,
 00:14:55:17 00:14:58:00 not theirs.
 00:15:03:01 00:15:07:21 But you must do what is
 right for you and your family.
 00:15:07:22 00:15:11:08 Please consider it.
 00:15:11:09 00:15:30:14) Music)
 00:15:41:13 00:15:44:04 Are you going to
 tell the company?
 00:15:44:05 00:15:45:12 What?
 00:15:45:13 00:15:47:16 That I interviewed
 with a competitor?
 00:15:47:17 00:15:49:04 Never mind Preston's job,
 00:15:49:05 00:15:51:07 I could get fired.
 00:15:51:08 00:15:53:19 Then just say no to the Chinese
 00:15:53:20 00:15:55:16 and we'll forget you

ever had that meeting.
 00:15:55:17 00:15:58:08 And what if they get the
 information from somebody else?
 00:15:58:09 00:16:00:07 It could put us out of business.
 00:16:00:08 00:16:02:03 They won't.
 00:16:02:04 00:16:06:01 The company can
 take care of itself.
 00:16:06:02 00:16:17:21 ♪ Music ♪
 00:16:53:18 00:16:55:16 (Knocking)
 00:16:55:17 00:16:58:13 Hi Robert, can I help you?
 00:17:05:01 00:17:09:17 So I said no and I left.
 00:17:09:18 00:17:12:17 I just want you to know I
 thought it was legitimate.
 00:17:12:18 00:17:15:09 I get calls from
 headhunters occasionally,
 00:17:15:10 00:17:18:01 but I'm very happy here,
 00:17:18:02 00:17:22:11 and I want you to know that.
 00:17:22:12 00:17:24:00 Thank you Robert.
 00:17:24:01 00:17:27:00 We really appreciate you
 coming forward like this.
 00:17:27:01 00:17:29:15 I promise you,
 I won't forget it.
 00:17:29:16 00:17:35:00 Oh and I'm pretty sure
 that we'll need to talk
 about this again later, okay?
 00:17:35:01 00:17:36:19 Yes, sir, thank you.
 00:17:36:20 00:17:38:17 Sure.
 00:17:44:17 00:17:48:21 I'm impressed he came
 forward, it took guts.
 00:17:48:22 00:17:53:01 Yeah. This is serious Fred.
 00:17:53:02 00:17:57:08 If someone takes their
 bait, it could bury us.
 00:17:57:09 00:17:59:07 We have to call the FBI.
 00:17:59:08 00:18:02:09 Oh boy, boy oh boy,
 00:18:02:10 00:18:04:08 yeah that's just what we need,
 00:18:04:09 00:18:06:07 the federal government
 going through our business.
 00:18:06:08 00:18:08:12 We just can't
 pretend this didn't happen.
 00:18:08:13 00:18:11:00 It's a threat to the company.
 00:18:11:01 00:18:14:10 And what if they try to
 do this to someone else.
 00:18:19:08 00:18:23:21 (Camera Clicking Photos)
 00:18:23:22 00:18:28:20 (Cell Phone Ringing)
 00:18:28:21 00:18:31:19 Special Agent Carpenter.
 00:18:31:20 00:18:34:04 Yes.
 00:18:34:05 00:18:37:04 What company?
 00:18:37:05 00:18:41:08 Well just start from the
 beginning, Ms. Mallory.
 00:18:41:09 00:18:43:19 Uh-huh.
 00:18:43:20 00:18:45:17 His name is Lee Chung, 27,
 00:18:45:18 00:18:48:16 a Chinese born naturalized
 citizen of the United States.
 00:18:48:17 00:18:51:12 He is currently attending

graduate school at UCLA.
00:18:51:13 00:18:56:08 He is either the nephew
or cousin of Giongo Wei, 54,
00:18:56:09 00:19:00:00 Chinese national, former officer
of the People's Liberation Army.
00:19:00:01 00:19:01:01 He owns a small company
00:19:01:02 00:19:04:19 that manufactures metal doors
for the domestic Chinese market.
00:19:04:20 00:19:06:15 The company appears successful,
00:19:06:16 00:19:08:12 but doesn't seem
profitable enough
00:19:08:13 00:19:11:16 to account for the
purchase of this valuable land,
00:19:11:17 00:19:14:07 or the
construction of this facility.
00:19:14:08 00:19:18:01 Nor does it seem
that he had any prior
interest in glass insulation.
00:19:18:02 00:19:20:16 So there's
someone else behind him?
00:19:20:17 00:19:21:20 Possibly.
00:19:21:21 00:19:22:21 The government?
00:19:22:22 00:19:24:08 We can't connect those dots yet.
00:19:24:09 00:19:26:23 But your product is
one the PRC needs.
00:19:27:00 00:19:30:08 The government has recently
enacted some tough new
commercial building regulations
00:19:30:09 00:19:32:16 and yours is one of the
few insulating materials
00:19:32:17 00:19:34:13 that meets the
requirements for insulation
00:19:34:14 00:19:35:19 and fire retardency.
00:19:35:20 00:19:36:23 I know.
00:19:37:00 00:19:39:23 That's why we've been so
dumbfounded by all the obstacles
they've thrown in our way
00:19:40:00 00:19:41:19 since we tried to
get into their market.
00:19:41:20 00:19:44:17 Well the vast
majority of business
with China is legitimate
00:19:44:18 00:19:46:01 and good for our economy,
00:19:46:02 00:19:49:01 but occasionally we
run into situations like this
00:19:49:02 00:19:51:12 where there is
clearly a hidden agenda.
00:19:51:13 00:19:52:20 They may try to
acquire your product
00:19:52:21 00:19:56:11 with or without your
company's approval.
00:19:56:12 00:19:59:11 What's the next step?
Do you have a case?
00:19:59:12 00:20:01:17 Well, we need to lure

Wei back to the U.S.
00:20:01:18 00:20:02:23 With what?
00:20:03:00 00:20:07:16 Same thing that
brought him here; your secrets.
00:20:07:17 00:20:11:20 We'd like to setup a sting
operation with your employee.
00:20:11:21 00:20:14:05 Wei put the ball in his court,
00:20:14:06 00:20:16:16 let's bounce it back
and see what happens.
00:20:16:17 00:20:21:01 We're not spies, Agent
Carpenter, we make insulation.
00:20:21:02 00:20:24:08 I'm not putting one
of my employees in
harm's way for this.
00:20:24:09 00:20:26:03 We're under no
obligation to comply with this,
00:20:26:04 00:20:28:04 are we Margaret?
00:20:28:05 00:20:32:00 And let's just say that we catch
these guys and it goes to trial,
00:20:32:01 00:20:33:13 they could subpoena
the same documents
00:20:33:14 00:20:35:16 the Chinese are trying
to steal, couldn't they?
00:20:35:17 00:20:37:12 Mr. Walker there are
legal protections
00:20:37:13 00:20:39:11 that would keep your
proprietary information
00:20:39:12 00:20:41:23 from public disclosure.
00:20:42:00 00:20:43:15 I think that's true Fred.
00:20:43:16 00:20:45:08 The Justice
Department is very careful
00:20:45:09 00:20:47:12 about protecting
corporate trade secrets.
00:20:47:13 00:20:51:13 But what if they're not careful?
00:20:54:06 00:20:59:01 I want to thank you
for all of your help,
00:20:59:02 00:21:02:13 but we're done here.
00:21:13:05 00:21:16:03 I'm sorry we've worked for over
a decade to develop this product
00:21:16:04 00:21:18:12 and we can't risk
our trade secrets
00:21:18:13 00:21:20:04 becoming public in court.
00:21:20:05 00:21:21:11 We completely understand,
00:21:21:12 00:21:23:12 we're on your side
and so are the courts.
00:21:23:13 00:21:24:13 I haven't seen a case yet
00:21:24:14 00:21:26:00 that hasn't worked with
the victim's business
00:21:26:01 00:21:27:04 to keep that from happening.
00:21:27:05 00:21:28:23 We've got your back on this,
00:21:29:00 00:21:31:05 but we need to catch this guy.
00:21:31:06 00:21:36:19 If it isn't you,
it'll be another company.
00:21:36:20 00:21:39:12 Thank you.

00:21:39:13 00:21:42:06 Thanks.
Appreciate you coming by.
00:22:07:22 00:22:09:16 We've got to do this Fred.
00:22:09:17 00:22:11:08 Why?
00:22:11:09 00:22:14:00 We'd be taking a huge risk.
00:22:14:01 00:22:16:15 And what about our stock prices
when this hits the press?
00:22:16:16 00:22:19:08 People will see we have a unique
product worth protecting,
00:22:19:09 00:22:23:08 isn't that what we're paying our
advertising agencies to do?
00:22:23:09 00:22:24:20 What are you doing Margaret?
00:22:24:21 00:22:28:13 This just isn't like you.
00:22:28:14 00:22:30:08 It's the principle.
00:22:30:09 00:22:33:11 (laughs)
When I bring up principle
00:22:33:12 00:22:35:23 you always bring
up our stock prices.
00:22:36:00 00:22:37:20 And you just took
that off the table.
00:22:37:21 00:22:41:01 Okay, so maybe I'm pissed off,
00:22:41:02 00:22:42:09 Paul came by my office
00:22:42:10 00:22:44:16 and said he thinks
Chung might have had a
thumb drive in his hand
00:22:44:17 00:22:47:12 when he caught him at his desk.
00:22:47:13 00:22:50:01 We haven't spent 20
years building this company
00:22:50:02 00:22:52:21 to have them steal
what we've created.
00:22:52:22 00:22:54:13 Besides I like this town,
00:22:54:14 00:22:58:04 and it would die if
we went out of business.
00:22:58:05 00:23:00:13 So screw them.
00:23:00:14 00:23:02:14 Let's do this.
00:23:04:13 00:23:06:18 (sighs)
00:23:10:22 00:23:12:19 You want to do what?
00:23:12:20 00:23:14:16 (Agent Martinez)
We want to setup
a sting operation
00:23:14:17 00:23:16:12 but we need your help.
00:23:16:13 00:23:18:04 Why me?
00:23:18:05 00:23:19:01 (Agent Martinez)
They know you.
00:23:19:02 00:23:20:01 We need you to call them
00:23:20:02 00:23:22:17 and say you want
to make the deal.
00:23:22:18 00:23:24:13 (Robert)
Do you want me to do this?
00:23:24:14 00:23:26:08 We'd like to see
these guys face justice,
00:23:26:09 00:23:27:17 but we don't want
you to do anything
00:23:27:18 00:23:29:11 you'd be uncomfortable doing.

00:23:29:12 00:23:32:16 Robert your decision will have
 no bearing on your job here.
 00:23:32:17 00:23:36:15 We're very grateful that you
 brought this to our attention.
 00:23:36:16 00:23:39:00 Can I discuss it with my wife?
 00:23:39:01 00:23:41:16 I'm afraid not. Only the
 FBI and the people in this room
 00:23:41:17 00:23:43:20 can know anything about it.
 00:23:43:21 00:23:45:15 I'm just an engineer,
 00:23:45:16 00:23:46:08 shouldn't you get somebody
 00:23:46:09 00:23:48:16 who is trained for
 this sort of thing?
 00:23:48:17 00:23:50:21 We would if we
 could, but they've been
 researching your company
 00:23:50:22 00:23:52:05 and reading the trades.
 00:23:52:06 00:23:53:07 They know the
 people who work here
 00:23:53:08 00:23:55:19 and who'd have
 access to what they need.
 00:23:55:20 00:23:57:16 Plus, before this is over,
 00:23:57:17 00:23:58:20 somebody is going
 to ask a question
 00:23:58:21 00:24:00:18 that only an
 engineer could answer.
 00:24:05:21 00:24:06:02 Okay.
 00:24:10:06 00:24:18:07 ♪ Music ♪
 00:24:18:08 00:24:21:04 (Agent Carpenter)
 I'll be writing you
 notes during the conversation.
 00:24:21:05 00:24:23:11 Remember, we need
 him to acknowledge
 00:24:23:12 00:24:26:01 the illegality of
 the transaction.
 00:24:26:02 00:24:28:11 We want a
 specific requirements list
 00:24:28:12 00:24:30:16 and a delivery date.
 00:24:30:17 00:24:34:20 Just do it like we
 practiced, you'll be just fine.
 00:24:34:21 00:24:39:20 Yeah, that's
 easy for you to say.
 00:24:39:21 00:24:42:12 (Agent Carpenter)
 Ready?
 00:24:42:13 00:24:44:09 Okay.
 00:24:49:13 00:24:53:22 (Phone Dialing)
 00:24:58:17 00:25:00:01 (Wei)
 Wei.
 00:25:00:02 00:25:03:08 Hello Mr. Wei, it's Robert.
 00:25:03:09 00:25:07:23 (Wei)
 Oh hello Robert. Yes it is
 good to hear from you.
 00:25:08:00 00:25:11:21 Oh, well thank you.
 00:25:11:22 00:25:14:17 I'm prepared to give
 you the information

00:25:14:18 00:25:19:13 you want for \$200,000.
 00:25:19:14 00:25:22:17 But I don't like
 the payment schedule.
 00:25:22:18 00:25:24:12 (Wei)
 How so?
 00:25:24:13 00:25:30:04 Well I only get
 \$100,000 upon delivery,
 00:25:30:05 00:25:32:21 how do I know that I'll
 get the rest of the money
 00:25:32:22 00:25:35:07 when you go back to China?
 00:25:35:08 00:25:37:19 (Wei)
 Mr. Moore
 you cannot expect us
 00:25:37:20 00:25:39:07 to give you
 all of the money
 00:25:39:08 00:25:41:19 without verifying the documents
 00:25:41:20 00:25:44:16 and making sure that
 they are complete.
 00:25:44:17 00:25:48:20 Now neither one of us
 has recourse to the law,
 00:25:48:21 00:25:52:00 we are obligated
 to trust each other.
 00:25:52:01 00:25:55:16 Well you need me
 more than I need you.
 00:25:55:17 00:25:58:20 (Wei)
 We both need
 each other Mr. Moore.
 00:25:58:21 00:26:05:00 Think of me as the solution
 to your tuition problem.
 00:26:05:01 00:26:08:03 Yeah, okay.
 00:26:08:04 00:26:09:08 You got a deal.
 00:26:09:09 00:26:13:07 (Wei)
 Excellent, you will see
 all of your money Mr. Moore,
 00:26:13:08 00:26:15:03 I guarantee it.
 00:26:15:04 00:26:18:07 Now I understand
 your aversion to email,
 00:26:18:08 00:26:23:15 but I have prepared a list of
 everything that we will need.
 00:26:23:16 00:26:28:23 And I am going
 to send it to you
 00:26:29:00 00:26:31:13 now.
 00:26:33:13 00:26:35:00 I got it.
 00:26:35:01 00:26:37:17 (Wei)
 Will that be a problem?
 00:26:37:18 00:26:41:09 No that looks doable.
 00:26:41:10 00:26:43:04 When?
 00:26:43:05 00:26:46:07 (Wei)
 How about next Saturday?
 00:26:46:08 00:26:48:08 Yeah, next Saturday sounds good.
 00:26:48:09 00:26:49:20 Excellent.
 00:26:49:21 00:26:53:08 Mr. Chung will arrange
 all of the details with you.
 00:26:53:09 00:26:55:14 Very good.

00:27:01:18 00:27:05:04 (Agent Carpenter)
 We'll get to this to
 the analysts right away.
 00:27:05:05 00:27:07:20 Damn it, did he
 say next Saturday?
 00:27:07:21 00:27:10:15 Yeah, why?
 00:27:10:16 00:27:12:12 That's my wife's birthday.
 00:27:12:13 00:27:14:17 I promised to take
 her out to dinner.
 00:27:14:18 00:27:16:21 I'm sorry Robert.
 00:27:16:22 00:27:28:16 ♪ Music ♪
 00:27:28:17 00:27:32:04 All right.
 00:27:32:05 00:27:33:04 (Agent Carpenter)
 About set?
 00:27:33:05 00:27:36:03 Yes sir, we are good to go.
 00:27:36:04 00:27:36:23 Thank you.
 00:27:37:00 00:27:38:05 All right thanks.
 00:27:38:06 00:27:40:08 How far away are
 you guys going to be?
 00:27:40:09 00:27:41:13 We'll be just down the hall.
 00:27:41:14 00:27:42:15 Yeah.
 00:27:42:16 00:27:44:23 Remember, once you
 make the transaction,
 00:27:45:00 00:27:48:08 excuse yourself, go to the
 bathroom and lock the door,
 00:27:48:09 00:27:50:10 and don't come out
 until we come and get you.
 00:27:50:11 00:27:52:15 Til you come and get me. Okay.
 00:27:52:16 00:27:53:03 Ready?
 00:27:53:04 00:27:54:01 Yeah, yeah.
 00:27:54:02 00:27:55:17 Come on, you'll be great.
 00:28:02:08 00:28:04:03 (Officer)
 Take a seat.
 00:28:04:04 00:28:16:04 ♪ Music ♪
 00:28:16:05 00:28:18:05 You ready for your close-up?
 00:28:18:06 00:28:20:09 Ready as I'll ever be.
 00:28:20:10 00:28:22:12 Okay, I want you sitting here,
 00:28:22:13 00:28:23:21 Wei and Chung over there.
 00:28:23:22 00:28:26:15 We have a microphone
 and a camera in the lamp,
 00:28:26:16 00:28:29:16 and in the smoke detector.
 00:28:29:17 00:28:30:19 These are the documents
 00:28:30:20 00:28:33:12 that your company
 has doctored for us.
 00:28:33:13 00:28:36:17 (Phone Rings)
 00:28:36:18 00:28:38:11 They are?
 00:28:38:12 00:28:40:05 Okay, thanks.
 00:28:40:06 00:28:41:11 They're coming early.
 00:28:41:12 00:28:42:17 They're en route.
 Three minutes out.
 00:28:42:18 00:28:44:05 Why are they early?
 00:28:44:06 00:28:46:12 Maybe they know, is
 there something wrong?
 00:28:46:13 00:28:48:21 Robert, take a deep breath

it doesn't mean anything.
 00:28:48:22 00:28:51:16 It's not unusual, it
 happens from time to time.
 00:28:51:17 00:28:54:09 Okay? You'll be fine.
 00:28:54:10 00:28:56:21 Robert, you'll do great.
 00:28:59:13 00:29:01:04 Okay, let's go.
 00:29:03:21 00:29:21:15 ♪ Music ♪
 00:29:21:16 00:29:22:12 (Agent Carpenter)
 Where are we?
 00:29:22:13 00:29:23:17 One minute out.
 00:29:23:18 00:29:26:17 (Agent Carpenter)
 Showtime. You think
 he'll make it?
 00:29:26:18 00:29:29:00 (Agent Martinez)
 He'll make it.
 00:29:29:01 00:29:30:19 What is he doing
 with the briefcase?
 00:29:30:20 00:29:33:05 He's probably just nervous.
 00:29:46:13 00:29:49:17 I think he's going to be sick.
 00:29:56:09 00:29:58:00 You want me to go in there?
 00:29:58:01 00:30:00:17 (coughing)
 00:30:00:18 00:30:02:18 30 seconds out.
 00:30:06:00 00:30:09:14 They're in the building.
 00:30:12:01 00:30:16:12 I'm okay.
 00:30:16:13 00:30:18:20 20 seconds out.
 00:30:18:21 00:30:37:03 ♪ Music ♪
 00:30:37:04 00:30:39:13 (Knock at Door)
 00:30:57:17 00:30:58:19 (Wei)
 Hello Robert.
 00:30:58:20 00:31:03:09 (Robert)
 Please come in.
 00:31:08:08 00:31:12:02 You can have a seat.
 00:31:17:17 00:31:20:16 Oh I assume that's the money.
 00:31:20:17 00:31:23:01 Yes, do you have the documents?
 00:31:23:02 00:31:27:04 Yes, quite frankly I
 can't wait to get rid of them.
 00:31:39:21 00:31:44:21 (Whispering in Chinese)
 00:31:47:02 00:31:50:15 How did you solve the
 high-pressure extrusion problem?
 00:31:50:16 00:31:59:01 Oh, here I developed a
 self-calibrating hinge here...
 and here.
 00:32:01:21 00:32:03:08 You're going to need
 to make sure customs
 00:32:03:09 00:32:05:13 doesn't see
 confidential on these documents
 00:32:05:14 00:32:06:21 otherwise we all go to jail.
 00:32:06:22 00:32:09:03 Don't worry about it, Robert.
 00:32:09:04 00:32:10:07 I am worried.
 00:32:10:08 00:32:12:20 We will take care of everything.
 00:32:14:13 00:32:16:03 Here is your money.
 00:32:18:04 00:32:20:02 Thank you.
 00:32:26:17 00:32:28:12 You need to count it?
 00:32:28:13 00:32:34:16 Oh, no, no I've

never seen so much.
 00:32:34:17 00:32:38:04 I trust you.
 00:32:38:05 00:32:43:21 If you'll excuse me, I
 just need to use the bathroom.
 00:32:50:13 00:32:52:21 Stand by.
 00:32:52:22 00:32:54:19 And go, go, go!
 00:32:54:20 00:32:56:03 FBI, FBI, FBI!
 00:32:56:04 00:32:59:00 Hands up in the air! Hands up!
 Get your hands up in the air!
 00:32:59:01 00:33:01:11 Stand up! Stand up slowly!
 00:33:01:12 00:33:05:12 Turn! Turn! Turn! Stop!
 00:33:05:13 00:33:09:05 Don't move! Hands
 behind your back.
 00:33:09:06 00:33:18:13 ♪ Dramatic Music ♪
 00:33:19:06 00:33:21:04 (Reporter)
 Our top story tonight,
 00:33:21:05 00:33:22:00 Chinese...
 00:33:22:01 00:33:23:12 It's on! It's on!
 00:33:23:13 00:33:26:04 (Reporter)
 Pled guilty today in
 the United States District Court
 00:33:26:05 00:33:28:08 for conspiracy to
 steal the trade secrets
 00:33:28:09 00:33:31:03 of Iowa-based RIS Corporation.
 00:33:31:04 00:33:33:21 One of the key elements
 of the prosecution's case
 00:33:33:22 00:33:36:08 was the testimony
 of an RIS employee
 00:33:36:09 00:33:39:01 who worked
 undercover with the FBI.
 00:33:39:02 00:33:40:20 Security experts confirmed.
 00:33:40:21 00:33:45:01 Yeah we're watching right now.
 My dad rules.
 00:33:45:02 00:33:47:21 I can't believe you kept
 it a secret from me.
 00:33:47:22 00:33:51:04 Honey, I would have told you but
 I would have had to kill you.
 00:33:51:05 00:33:52:00 Oh is that so?
 00:33:52:01 00:33:53:05 Mm-hmm.
 00:33:53:06 00:33:59:16 Well, I almost killed you
 for forgetting my birthday.
 00:33:59:17 00:34:01:03 (Reporter)
 Security experts estimate
 00:34:01:04 00:34:02:19 that corporate espionage
 00:34:02:20 00:34:04:07 and theft of trade secrets
 00:34:04:08 00:34:06:20 robbed up to \$400
 billion dollars a year
 00:34:06:21 00:34:08:12 from the U.S. economy.
 00:34:08:13 00:34:09:20 But others point out
 00:34:09:21 00:34:13:04 that many incidents go
 undetected or unreported,
 00:34:13:05 00:34:14:12 raising some estimates
 00:34:14:13 00:34:18:00 to as much as a
 trillion dollars a year.

00:34:18:01 00:34:21:01 Everyone agrees that
the trend is on the rise.
00:34:28:08 00:34:36:08 (Camera Clicking)
00:34:38:20 00:34:41:04 It was scary how
persistent they were
00:34:41:05 00:34:45:00 and how they did not care that
they could be caught at anytime.
00:34:45:01 00:34:46:04 In the beginning they were,
00:34:46:05 00:34:49:23 they were surprised
that an Asian competitor
would go to this degree
00:34:50:00 00:34:52:04 to obtain their
trade secret information.
00:34:52:05 00:34:55:20 Our manufacturing
facility is two hours away
00:34:55:21 00:34:59:07 from the closest
major U.S. city,
00:34:59:08 00:35:01:07 so you think you're safe there.
00:35:01:08 00:35:03:08 By the end,
after the prosecution
00:35:03:09 00:35:06:12 I think they had a better
understanding of
00:35:06:13 00:35:09:17 the extent of how
they had become a target.
00:35:09:18 00:35:12:00 I can't get over the
fact that those guys
00:35:12:01 00:35:14:09 came into our plant
not once but twice.
00:35:14:10 00:35:15:09 They had no shame,
00:35:15:10 00:35:18:00 it was, they were going to
come and take this information,
00:35:18:01 00:35:19:04 and if we got them one place,
00:35:19:05 00:35:21:05 they were going to come
at us from another place.
00:35:21:06 00:35:23:13 It's not been a
onetime target hit.
00:35:23:14 00:35:25:04 It's been multiple times,
00:35:25:05 00:35:27:16 over this trusting
relationship we built
00:35:27:17 00:35:31:12 we've been able
to assist them in
00:35:31:13 00:35:33:13 covering up some of
their vulnerabilities
00:35:33:14 00:35:35:00 so they're less of a target.
00:35:35:01 00:35:38:00 I can't say enough
about the efforts of the FBI.
00:35:38:01 00:35:39:17 We worked with them
every step of the way,
00:35:39:18 00:35:41:13 they guided us, they coached us,
00:35:41:14 00:35:44:04 they listened to what
our concerns were,
00:35:44:05 00:35:46:15 and they
addressed those concerns.
00:35:46:16 00:35:50:00 The culture shift from this

experience has been
00:35:50:01 00:35:52:00 that it's everybody's job
00:35:52:01 00:35:54:08 to protect the
intellectual property,
00:35:54:09 00:35:57:04 that everybody
needs to be vigilant
00:35:57:05 00:35:59:16 about protecting
this information.

THE ENGINEER

Written by



b6

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FADE IN.

EXT. FACTORY COMPLEX ~ NIGHT

The building is new, but there is no activity. Few lights illuminate the building.

Super: Shanghai

INT. OFFICE ~ NIGHT

JIANGO WU, 44, Chinese, somewhat heavyset and serious, sits in the office near a window. The room is illuminated mainly by the glow of his computer screen. He types the words "General Insulation Solutions" into the search engine at the website LinkedIn. A number of names appear below. Wu scans down the page. His eyes come to rest on the photo and resume of Robert Moore. Wu smiles. He hits the print button.

INT. FACTORY FLOOR - NIGHT

A well-dressed Chinese Man, MR. BIG, 50s, looking approvingly at the empty space awaiting equipment. Wu approaches him deferentially. Mr. Big turns to him. Wu hands him some resumes from LinkedIn. They speak in subtitled Chinese.

WU

All these people have the knowledge
we need.

Mr. Big glances over the resumes.

MR. BIG

Contact the headhunter.

Wu bows slightly before walking away.

EXT. MONTICELLO IOWA ~ MORNING

A series of shots establish Monticello as a quintessential small American town. The General Insulation Solutions (GIS) plant can be seen in the distance in many of the shots.

Super: Monticello, Iowa.

INT. MOORE HOUSE - MORNING

The comfortable, middle-class home sits on a quiet street.

INT. MOORE HOUSE/BEDROOM - MORNING

ROBERT MOORE, 46, rolls over in bed. He sleepily opens his eyes and focuses on the alarm clock which reads: 7:56am. Realizing he has four whole minutes more to sleep, he closes his eyes contentedly. His peace is interrupted by the shriek of a teenage female.

INT. MOORE HOUSE/2ND FLOOR CORRIDOR - MORNING

Robert staggers out of his bedroom as his robe-clad daughter, JESSIE MOORE, 17, pretty, steps out of the bathroom.

JESSIE
There's no hot water!

ROBERT
No hot water?

She disappears into her room. SHEILA MOORE, 45, Robert's pretty wife, calls up to them from the bottom of the stairs.

SHEILA
The water heater is off again.

ROBERT
Since when?

SHEILA
"Since" two days ago. You haven't noticed?

ROBERT
No. There's never any hot water left by the time I take a shower.

EXT. MOORE HOUSE - MORNING

Jessie leaves the house and sprints toward the curb where some friends wait in a car for her.

INT. MOORE HOUSE/ENTRANCE HALL - MORNING

Sheila shouts out to her daughter.

SHEILA
I'll pick you up after practice.

INT. MOORE HOUSE/KITCHEN - MORNING

The news plays on a small television on a counter. Robert half watches it as he drinks some coffee. Footage shows a fire in a high-rise apartment building in Shanghai.

ANNOUNCER (V.O.)

Protests continue in Shanghai today as a result of a deadly apartment fire that killed fifty-three people and wounded seventy others last month. The government has vowed to tighten building guidelines and safety codes.

Sheila enters and sits down. Robert turns to her.

ROBERT

I'll fix the water heater tonight.

SHEILA

It's the third time....

ROBERT

Can't afford a new one this month.
We need to put brakes on the Buick.

Sheila silently drinks a cup of coffee, then...

SHEILA

If we can't afford a water heater,
how are we going to afford Jessie's
college?

Robert has no answer.

SHEILA

I can get more hours.

ROBERT

Nah.

(Pauses.)

Preston's gonna retire next year.
I've got a lock on his job.

SHEILA

What if you don't?

Robert has no answer.

EXT. ROAD - DAY

An aging Buick LeSabre moves down the street.

INT. BUICK - DAY

Robert drives. His cellphone rings. He looks at the number. He doesn't recognize it but answers anyway.

ROBERT
Robert Moore.

INT. JERRY FIELDING OFFICE - DAY.

JERRY FIELDING, 34, talks into a headset as he looks at Robert's information on a computer monitor. (This location is intercut with Robert driving in the Buick.)

JERRY
Mr. Moore, this is Jerry Fielding
with People Power, an executive
placement service out of New York.

ROBERT
OK....

JERRY
I just wanted to call and see if
you were happy with your work.

ROBERT
With the work, yes.

JERRY
How 'bout the money?

Robert doesn't answer that.

JERRY
I found your resume on LinkedIn,
and I think you'd be perfect for a
plant manager listing we have.

ROBERT
Oh yeah? Where?

JERRY
Wu Industries. Shanghai.

Robert laughs. Jerry flips to Robert's Facebook page.

ROBERT
Shanghai? As in China?

JERRY (V.O.)
I don't think you'll be laughing
when you hear the salary.

ROBERT
There's no way I can move to China.

JERRY
Don't think of it as a move. Think
of it as an extended vacation. An
adventure. You stay there three or
four years, come home with a huge
nest egg, a new title and the
world's your oyster.

ROBERT
No. I can't.

JERRY
Just think about it. Talk to Mr.
Wu. I'm sure most of the work can
be done via telecommunting.

*
*
*

EXT. GIS PLANT/GATE - DAY

Robert drives in through the large open gates of the complex.

EXT. GIS PARKING LOT - DAY.

Robert slows down. He drives carefully to avoid two Chinese
visitors. Once they are out of the way, he drives toward the
factory. The Asians walk toward the administration building.

EXT. GIS ADMINISTRATION BUILDING - DAY.

Wu and his assistant/translator WEI CHEUNG, 27, step up from
the parking lot onto the pavement in front of the building.
Wu gives the factory itself a longing glance before he turns
and walks toward the building.

INT. GIS LOBBY - DAY.

MARGARET MALLORY, 48, intelligent, professional, walks across
the lobby to Wu and Cheung, who sign in at the security desk.

MALLORY
Mr. Wu.

Wu and Cheung turn to her. He motions to Wu.

WU

A pleasure to meet you. This is
Wei Cheung, my assistant.

Cheung bows, then Mallory shakes hands with Wu and Cheung

MALLORY

My name is Margaret Mallory. I am
general counsel. Mr. Walker is
waiting for you.

They walk toward the elevators.

WU (O.C.)

As you see, we have acquired
sufficient modern factory space,
all the necessary zoning and
environmental permits and a fifty
million dollar, U-S, line of
credit.

INT. GIS CONFERENCE ROOM - DAY

FRED WALKER, 60, the amiable President of GIS, sits with
Mallory at one side of the table looking at pictures of the
factory in China while Wu speaks.

WU (CONT'D)

All we need are pieces of your
specialized equipment and we can
start manufacturing your cellular
glass insulation in China within a
matter of months.

*

WALKER

I want to thank you for coming and
making your offer, but we are
already in negotiations to build
our own plant in China.

WU

We are aware of your negotiations.
The government will refuse you for
environmental concerns. Without
our help, it may take you three to
five years to reach the Chinese
market. You will lose tens, maybe
a hundred million dollars in that
time. You need a Chinese partner.
We will do all the work, and split
the profits with you.

MALLORY

Mr. Wu, our proprietary manufacturing process is what differentiates us in the market. We cannot allow it to leave our premises. It was always our plan to manufacture the cellular glass here in Iowa, then finalize the production process in China.

*

Wu shakes his head no again.

CHEUNG

We'd have as much to lose as you do if the details of the special processes were lost. We take whatever precautions you see necessary.

*

*

INT. GIS PLANT/NEWTON OFFICE - DAY

Robert sits with DENNIS NEWTON, 56, the plant manager.

NEWTON

Everyone here, in management, appreciates what you've done for the company Robert.

*

ROBERT

I appreciate that. I'm just asking for a hint as to whether I have a shot at Preston's job.

NEWTON

There honestly haven't been any serious discussions about his replacement yet.

ROBERT

What do you think?

NEWTON

Personally, I think you're the best qualified person internally for the position.

ROBERT

(Quickly.)

Are they looking outside?

NEWTON

No. No one's doing anything yet.

(Pauses.)

(MORE)

NEWTON (CONT'D)

I can tell you, just between us,
Profits and productivity are up,
and that'll be reflected in bonuses
this year.

Those words don't put Robert at ease.

INT. GIS CONFERENCE ROOM - DAY

Walker and Mallory listen with growing impatience as Wu and Cheung speak.

WU

If you manufacture in China, you
will save both transportation and
labor costs. It is a win/win.

Walker glances at his watch before turning back to his visitors. He stands. Cheung translates.

WALKER

Gentlemen, I want to thank you for
your proposal. We will keep it in
mind as we consider our options.

Walker is obviously signaling an end to the meeting. Cheung leans over to Wu and whispers something in his ear. Wu nods. Cheung turns back to Walker.

CHEUNG

I apologize, but I was wondering if
I could use the restroom?

WALKER

No problem. Just down the hall to
your left.

CHEUNG

Thank you.

Cheung leaves. Walker sits back down. Wu smiles.

INT. GIS CORRIDOR - DAY

Cheung makes a left at the bottom of the corridor and finds the mens room, but continues toward some office cubicles.

INT. GIS CUBICLE - DAY

Cheung glances around before slipping into an empty cubicle. He wakes up the computer as he takes a thumb drive out of his pocket. He sticks the drive into a USB port on the front of the computer tower on the floor. Then he turns his attention to the monitor and waits for the drive to appear. As he pulls the drive out a worker, PAUL THOMAS, appears.

PAUL (O.C.)

Excuse me.

Cheung turns to find an incredulous WORKER standing at the opening of the cubicle. Cheung smiles.

CHEUNG

I'm sorry. I just wanted to check
my email.

*
*
*

INT. GIS CONFERENCE ROOM - DAY

Paul leads Cheung back into the room where Mallory, Walker and Wu wait for him.

PAUL

I found this gentleman in my office
on my computer.

Mallory and Walker, shocked, turn to Cheung. He smiles.

CHEUNG

I'm so sorry, when I left the
restroom I saw an open computer and
tried to check my email.

Mallory glances at Walker before turning back to Wu.
Standing, obviously wrapping up the meeting

WALKER

Well gentlemen, we will discuss
your proposal internally, but I'm
afraid its unlikely at this point
that we would pursue a partnership
like this.

INT. GIS LOBBY - DAY

Mallory, barely hiding her disdain, leads Wu and Cheung to the front door. Wu steps closer to Mallory with a smile.

WU

We have come all this way. Would it be possible to take a tour of your plant while we're here?

MALLORY

Sorry. I'm afraid that's not possible.

EXT. GIS ADMINISTRATION BUILDING - DAY

Wu and Cheung walk out of the building toward the parking lot. They stop at the edge of the pavement. Wu looks at the open loading dock doors of the plant. He looks over his shoulder through the glass doors and sees Mallory watching them. Wu and Cheung walk toward their car.

INT. GIS PLANT/ROBERT'S OFFICE - DAY

Robert sits behind a monitor studying the blueprint of a piece of machinery. He sighs after a moment. He takes out his cellphone. He looks at the number of the headhunter. He is tempted to call, but he resists.

INT. MARGARET MALLORY'S OFFICE - DAY

Paul knocks on the door. Mallory looks up at him.

MALLORY

Come in.

Paul steps inside.

PAUL

I didn't want to say this in front of Mr. Walker and everybody, but I think that guy tried to plug a jump drive into my computer.

MALLORY

What exactly did you see?

INT. MOORE HOUSE/ENTRANCE HALL

Robert steps wearily into the house. She runs up and throws her arms around him.

JESSIE (O.C.)

Daddy! I got accepted To Princeton!

ROBERT
(truly happy for his
daughter)
I my gosh, that's wonderful!
Congratulations honey!

Robert turns from her to Sheila, who is standing in the doorway. They exchange a serious look.

INT. MOORE BEDROOM - NIGHT

Sheila lies in bed. Robert, dejected, sits on the side.

ROBERT
Newton said I could expect a nice
bonus, but he couldn't say anything
about Preston's job.

Sheila sighs wearily.

ROBERT
I got a call from a headhunter
today.

SHEILA
(Enthusiastic.)
Really?

ROBERT
Yeah, but the job's in China.

Sheila's disappointment is obvious.

ROBERT
Wait a minute. Let's think about
it. We don't have to worry about
Jessie. She's not going to be
here. She's gonna be in college.
(Pauses.)
We can sell this place. Put most
of our stuff in storage, and use
mom's house as our home base until
we come back with a huge nest egg.
(Pauses.)
The recruiter says I'll be able to
write my own ticket after three or
four years there.

SHEILA
Three or four years?

ROBERT
Think of it as an adventure. You
always wanted to travel.

EXT. GIS PLANT - NIGHT

A Gallant stops near the open gate of the GIS facility.

INT. GALLANT - NIGHT

Cheung sits behind the wheel. Wu sits in the passenger seat looking down at the large open door at the loading dock of the plant. There is no security. He points toward it.

INT. JERRY FIELDING OFFICE - NIGHT

Jerry picks up a call on his headset.

JERRY
Hello.

ROBERT (V.O.)
Hi, Jerry? It's Robert. You called
me about a job in China.

JERRY
Oh yeah. Sure.

ROBERT (V.O.)
I'd like to know a little more
about it.

Jerry smiles when he looks at the file.

JERRY
Well, they're still looking AND it
looks like your in luck. Mr. Wu is
actually in the states now.

INT. ROBERT'S HOME OFFICE - NIGHT

Robert talks on his cellular phone.

JERRY (V.O.)
I can arrange a dinner meeting and
you could hear it all directly from
the horse's mouth.

ROBERT

That's good, but let's not do it here. It's a small town. I don't want anyone seeing us talking.

JERRY (V.O.)

You name the place.

INT. GIS PLANT - NIGHT

Wu and Cheung photograph and video different piece of equipment that produces the cellular glass insulation with their iPhones. Workers view them warily, but no one says anything. Eventually, Newton, the plant manager, strides toward them.

NEWTON

Excuse me, can I help you?

Cheung puts down his camera, but Wu continues taking photos.

CHEUNG

Sorry, we were looking for a gas station so we stopped in to ask for directions.

NEWTON

(To Wu.)

Excuse me, you're going to have to put down your phone.

Wu does so.

CHEUNG

What is it you make here? Looks like you have a lot of people.

WU

(To Newton.)

Could you give us a tour? We'd love to an American factory.

NEWTON

No, I'm sorry. You're going to have to go.

EXT. GIS PARKING LOT - NIGHT

Wu and Cheung get into their car and speed away.

INT. MALLORY KITCHEN - NIGHT

Mallory, with a glass of wine, answers the phone.

MALLORY

Mallory.

*

NEWTON (V.O.)

I just found two trespassers taking
pictures in the factory. Do you
want me to call the police?

*

*

*

Her eyes narrow.

*

MALLORY

Describe them.

*

INT. GIS WALKER'S OFFICE - DAY

Mallory talks with Walker.

MALLORY

I think we should call the police.

WALKER

For what?

MALLORY

Trespassing.

WALKER

We don't even know they're the same
two people.

*

*

MALLORY

Who else would it be? They're a
threat!

*

*

Walker thinks.

INT. SMALL TOWN RESTAURANT - NIGHT

Robert sits at a corner table with Wu and Cheung. Cheung
translates the entire conversation.

CHEUNG

I have read in the trade journals
about your contributions to
cellular glass technology. I am
also a systems engineer and I am
very impressed. You have been my
first choice for the position.

ROBERT

I'm very flattered, but, frankly,
my wife isn't all that excited
about moving to China.

Wu and Cheung exchange a glance. Wu smiles and continues.

WU

You will not need to stay in China
long. We will only need you to
consult when we set up the
equipment and start production.
And, later, we would keep you on
retainer for help with any problems
that might arise.

ROBERT

I'm interested, but there are some
issues we have to discuss. I
signed a non-compete contract when
I started at G-I-S. How close is
your product to our cellular glass
insulation?

WU

Your cellular glass insulation is
very good. The best available. It
will be our goal to create a very
similar product.

ROBERT

That might make it difficult for
me.

WU

Would one hundred thousand dollars
lessen your burden?

ROBERT

Yes, it would.

CHEUNG

We are prepared to pay you one
hundred thousand dollars for the
blueprints of your equipment and
the formula of the insulation, and
another one hundred thousand to
help us get our plant started.

ROBERT

(Shocked.)

I can't do that. It's against the
law.

*
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*

CHEUNG
Big risk equals big reward.

ROBERT
I...can't.

Wu smiles. He takes out a business card. He pushes it across the table.

WU
Think about it.

INT. MOORE HOUSE/KITCHEN - NIGHT

Robert sits across the table from Sheila.

SHEILA
You've got to tell the company.

ROBERT
Tell them what? That I was
interviewing with a competitor?
They'll never trust me again.
Forget about Preston's job. I'll
probably get fired.

SHEILA
Then just say NO to the Chinese
and we'll forget you ever had that
meeting. We'll reset and take our
chances with your bonus and a
promotion.

ROBERT
If they get a hold of that
information it could put us outta
business. Half the town works
there.

SHEILA
They won't. And the company can
take care of itself.

Robert is not so certain.

INT. GIS PLANT/CAFETERIA - DAY

Robert sits alone eating lunch. He eyes drift from table to table. His co-workers all seem so happy. Lots of smiles and joking around. Each face makes him feel guiltier.

INT. GIS/MALLORY'S OFFICE - DAY

Mallory sits behind her desk reading some papers. She hears a knock and sees Robert standing in the doorway

MALLORY

Hi Robert. Can I help you?

CLOSE-UP OF ROBERT'S FACE.

He is nervous. He closes his eyes.

INT. GIS WALKER'S OFFICE - DAY

CLOSE-UP of ROBERT'S FACE.

Robert re-opens his eyes. The camera slowly pulls back to reveal he is now in Walker's office talking to Walker and Mallory.

ROBERT

So I just said no and left.

Walker and Mallory think. Robert quickly adds.

ROBERT

I just want to say that I thought it was legitimate. I get calls from head hunters occasionally, but I am very happy here. I want you to know that.

WALKER

Thanks Robert. We appreciate you coming forward like this. I won't forget it.

Walker gets up. He goes and puts an arm around Robert's shoulder as he leads him to the door.

WALKER

I'm sure we'll need to talk about this again later.

Robert nods and leaves. Walker closes the door behind him. He turns to Mallory as he walks back to the desk.

MALLORY

This is serious. If one day somebody take their bait it could bury us. We have to call the F.B.I.

WALKER

That's just what we need, the
Federal government going through
our business.

MALLORY

Do you have any better suggestions?

Walker sits down. He sighs.

INT. FBI FIELD OFFICE/CARPENTER'S OFFICE - DAY

Special Agent JOSEPH CARPENTER, 36, answers the phone.

CARPENTER

This is Special Agent Joseph
Carpenter.... Yes.

He picks up a pen and prepares to take notes. His partner,
Special Agent SHARON GAO, 33, moves beside him to see what he
is writing.

CARPENTER

Just start at the beginning, Ms.
Mallory.

INT. GIS CONFERENCE ROOM - DAY

CLOSE-UP OF WEI CHEUNG.

A black and white surveillance photo fills a screen.

CARPENTER (O.C.)

His name is Wei Cheung. Twenty-
seven. A Chinese born naturalized
citizen of the United States. He
is currently attending graduate
school at U-C-L-A. He is either
the nephew or cousin of....

CLOSE-UP OF JIANGO WU.

We see a passport photo of Jiango Wu.

CARPENTER (O.C.)

Jiango Wu. Forty-Four. A Chinese
national. He owns a small company
that manufactures metal doors for
the domestic Chinese market.

WIDER.

Carpenter and Gao update Mallory and Walker on the investigation.

GAO

The company appears successful, but it doesn't seem profitable enough to account for the purchase of this valuable land...

The image on the screen shows Wu's new factory.

GAO

....and the construction of this facility. Nor does it appear he had any prior interest in or knowledge of cellular glass insulation.

WALKER

So someone else is behind him?

GAO

That's a reasonable inference.

MALLORY

The government?

CARPENTER

We can't dot that line yet, but your product is one that the P-R-C desperately needs. The government has recently enacted some tough new commercial building regulations, and yours is one of the few insulating materials that meets the requirements for insulation and fire retardancy.

WALKER

I'm aware of that. That's why we've been so dumbfounded about all the obstacles they've been throwing in front of us to get into their market.

CARPENTER

It appears they would like to acquire your product without your company.

Silence.

MALLORY

What's the next step? Do you have a case?

GAO

With a little additional evidence, we could arrest Mr. Cheung on conspiracy to steal trade secrets, but he's the little fish.

*

Carpenter changes the image back to Wu.

CARPENTER

We want the big one: Wu.

(Pauses.)

But to catch him, we're going to have to lure him back to the United States.

MALLORY

With what?

CARPENTER

The same thing that brought him here: Your secrets.

Walker doesn't like the idea.

CARPENTER

We'd like to set up a sting operation using your employee. Wu put the ball in his court, let's have him bounce it back and see what happens.

WALKER

(Interrupting.)

We're not secret agents, Agent Carpenter. We make insulation. I'm not putting one of my employees in harms way for this.

(To Mallory)

We're under no obligation to comply with this are we?

Mallory nods no, but she doesn't agree with his viewpoint.

WALKER

And lets say we catch these guys and it goes to trial. They could subpoena the same documents the Chinese tried to steal.

GAO

Mr. Walker, there are legal
protections that would keep your
proprietary information from public
disclosure.

*

*

MALLORY

I think that's true, Fred. Justice
is careful about protecting US
trade secrets.

Walker stands up.

WALKER

I want to thank you for all of your
help, but we're done here.

INT. WALKER GARAGE - DAY

Walker puts his golf club in the trunk of his Cadillac. He
gets into the car and starts the engine. He pushes a button
and the garage door begins to open to reveal Mallory, who is
dressed in more casual weekend clothes.

INT WALKER CADILLAC - DAY

Mallory climbs into the passenger seat

MALLORY

We've got to do this, Fred.

WALKER

Why? We're safe now.

MALLORY

I spent yesterday researching
corporate espionage cases. Our
secrets will not be exposed in
court.

WALKER

Yeah and what about stock prices
when this hits the press.

MALLORY

So people see we have a unique
product worth stealing. Isn't that
what we paying our advertising and
P-R agencies to do?

(MORE)

MALLORY (CONT'D)

In fact, by aggressively protecting
our trade secrets show we'll be
showing our stockholders we're
serious about keeping our long-term
competitive advantage!

*
*
*
*
*

Silence. Walker looks her in the eyes.

WALKER

Margaret, why are you really here?

MALLORY

On principle.

Walker laughs.

MALLORY

That's funny?

WALKER

When I bring up principle you
usually bring up our stock prices.
You've just taken that off the
table.

MALLORY

Ok, so...maybe I'm just pissed off.
Paul, who caught Cheung at his
desk, came by and said he thinks
Cheung might have been pulling a
USB drive out of the computer as he
walked up.

(Pauses.)

We haven't spent twenty years
building this company so they can
just steal what we've created.
Besides, I like this town. And it
would die if we went out of
business.

She pauses for a moment, then smiles.

MALLORY

So screw em! Lets work with the G-
Men and take these suckers down!

He smiles and shakes his head no, but he knows she's right.

INT. GIS WALKER'S OFFICE - DAY

Robert is surrounded by Walker, Mallory, Carpenter and Gao.

ROBERT
You want me to do what?

GAO
We want to set up a sting
operation, but we need your help.

ROBERT
Why me?

GAO
They know you. All you have to do
is call them and say you want to
make the deal.

Silence. Robert looks somewhat distressed at Mallory and Walker.

ROBERT
Do you want me to do it?

MALLORY
We'd like to see these guys face
justice but we don't want you to do
anything you'd be uncomfortable
doing.

(Pauses.)
Your decision will have no bearing
on your job here. We're very
grateful to you for making us aware
of the problem.

ROBERT
May I discuss this with my wife?

CARPENTER
I'm afraid not. This must be kept
secret. Only the F-B-I and the
people in this room will know
anything about it.

Silence, then Robert looks up and meets Mallory's eyes.

ROBERT
I'm just an engineer. Can't you
get somebody who's trained for this
sort of thing to do it.

CARPENTER
We would if we could. But they've
been researching your company and
reading the trades. They know the
people who work here and who would
have access to what they need.

(MORE)

CARPENTER (CONT'D)

(Pauses.)

Plus, before this is over, someone is going to ask a question that only an engineer could answer. It needs to be you.

Robert, head down, nods almost imperceptibly in agreement.

EXT. FBI FIELD OFFICE- DAY

Traffic moves in front of the building.

CARPENTER

We're going to need access to your e-mail and social networking accounts.

INT. FBI FIELD OFFICE - DAY

Robert sits with Carpenter and Gao. A laptop sits open before them. Gao hands Robert a piece of paper.

GAO

We'd like you to post these messages on your twitter and Facebook. They'll make you appear more vulnerable. People targeting insiders look for disgruntled employees.

*
*
*
*

ROBERT

Ok.

Carpenter motions to Robert's email account on the computer screen.

CARPENTER

We'll also be monitoring your email once we initiate contact.

GAO

We don't want to exchange a lot of emails with them. Jurors' roll their eyes when you read them in court. Our goal is to get them talking to you on the phone and then get them to meet you in person.

Robert nods.

CARPENTER

Let's get the party started.

Carpenter turns to the computer. He opens up a letter in Robert's draft folder addressed to the email address on the business card Wu gave him. The email expresses Robert's desire to talk more. Carpenter moves aside. Robert moves over and clicks the send button. Carpenter turns to Robert with a smile.

CARPENTER

Welcome to the world of counter espionage.

Robert smiles.

GAO

Just remember, you're not James Bond.

SERIES OF SHOTS.

This sequence consists of a quick montage showing the email exchanges. Music under.

A). Wu gets the email from Robert, stating his interest. We see text highlighted, "I don't want to discuss anything sensitive in e-mail. We have to talk." *

B) Carpenter and Robert are alerted simultaneously that an e-mail has arrived. Carpenter smiles. It includes a Chinese phone number along with day and time to call Wu.

INT. FBI FIELD OFFICE/CONFERENCE ROOM - DAY

Carpenter and Gao talk with Robert. Two other technicians sit in the room to monitor and record the call.

CARPENTER

I'll be writing you notes during the conversation. Remember, we need him to acknowledge the illegality of the transaction. And we want a specific requirements list, and a delivery date.

Robert nods, but it is obvious he's nervous.

GAO

Just do it like we practiced. You'll be fine.

After nodding to the technicians, Carpenter dials the number.

INT. CHINESE OFFICE - NIGHT

The phone rings in a plush office. Wu answers. Mr. Big is seated beside him. (This location is intercut with the FBI Field Office Conference room.)

WU

Hello.

ROBERT

Hello Mr. Wu. This is Robert.

WU

Hello Robert. Good to hear from you.

ROBERT

Thank you. Well, I am prepared to deliver the information for your offer of two hundred thousand dollars. That's fair, but I'm concerned about the terms of payment.

WU

How so?

ROBERT

First, you split the amount into two halves. The first half for the documents themselves and the second half for the consulting part. Then, on top of that, it appears that I only get twenty-five thousand dollars upon delivery. How do I know I'm going to get the rest of the money once you get back to China?

WU

Mr. Moore, you surely cannot expect us to give you all of the money without the opportunity to verify the documents and make sure they are complete. Like you, we have no legal recourse.

(Pauses.)

We are obligated to trust each other.

ROBERT

With respect, you need me more than I need you.

WU

Perhaps, but I am not the one with a daughter going off to a very expensive college.

Robert is shocked they know about Jessie. He turns to Carpenter and Gao. Carpenter writes: "Agree"

ROBERT

Okay. You have a deal.

WU

Excellent. You will see all of your money, Mr. Moore. I guarantee it.

*

Carpenter scribbles: "Specifications"

ROBERT

Okay. Before we go any further, it would help if you can specify exactly what you need. I don't want any misunderstandings later.

WU

I couldn't agree more.

Wu turns to a computer. He presses send on an e-mail.

WU

I understand your aversion to email, but I have just sent you a list of everything we need.

Gao turns one of the technicians laptops toward Robert just as the email arrives. He opens the document. It is filled with highly-detailed technical information. Gao and Carpenter look at it over Robert's shoulder. They are very excited.

*

ROBERT

I got it.

WU

Will that be a problem?

ROBERT

It looks doable.

WU

Excellent. Do you have any further questions?

Robert turns to Carpenter. He mouths the word: When?

ROBERT

When?

WU

Let's meet next Friday for dinner
to discuss the final details. Is
that acceptable?

Robert turns to Carpenter and Gao, who nod their heads in
agreement.

ROBERT

Yes.

WU

Very good. Mr. Cheung will contact
you with the time and location.

INT. FEDERAL BUILDING - DAY

Robert hangs up the phone. Gao and Carpenter pull the
computer closer to look at the requirements list.

GAO

Our analysts will love this.

ROBERT

What's so important about it?

GAO

(To Robert.)

A list like this shows us their
current level of technology. What
they know, what they don't know.

Robert is caught up in the excitement around him, but his
expression slowly changes.

ROBERT

Wait a minute. Did he say next
Friday?

CARPENTER

Yeah, why?

ROBERT

That's my wife's birthday. I'm
suppose to take her out to dinner.

Gao laughs.

GAO
Sounds like somebody's gonna be
sleeping on the sofa.

The others laugh. Robert half laughs, but isn't so sure.

EXT GIS ADMINISTRATION BUILDING - DAY.

Robert, Carpenter and Gao walk toward the building.

INT. GIS CONFERENCE ROOM - DAY

Robert and Gao sit while Carpenter talks on the cellphone.

CARPENTER
Okay.... Good... Keep me
informed.

He hangs up and turns to Gao and Robert.

CARPENTER
He's here. He declared twenty-
seven thousand dollars in cash when
he arrived at L-A-X -- for his
niece's education.

Mallory steps into the room. She walks over toward Robert.

MALLORY
How you doing Robert?

ROBERT
I'll just be happy when it's all
over.

CARPENTER
Which won't be long.

Carpenter continues while Mallory sits down.

CARPENTER
Wu is back in the country. He's
arriving here Friday morning.
Robert will be meeting him at a
restaurant that night. Then, the
next day, we'll make the exchange
and arrest them.

MALLORY
I can't believe how fast it's
happening. Is there anything we
can do to help?

GAO

Yes. We're going to need some authentic-looking blueprints and documents for the exchange.

CARPENTER

Wu may demand to see them before he hands over the money, so Robert can't walk in there with a briefcase full of newspapers.

Mallory thinks.

ROBERT

I was thinking we could use our old first generation designs. They're close enough to be convincing.

Mallory nods in agreement, but....

MALLORY

I'll have to check with Mr. Walker but it should be ok.

EXT. FBI FIELD OFFICE - DAY

Traffic moves back and forth in front of the building.

ROBERT (V.O.)

This is not what I signed up for.

INT. OFFICE - DAY.

Robert stands with his pants down as the Technician tapes a battery pack and transmitter to his inner thigh. Carpenter watches.

TECHNICIAN

Don't worry, the real problem comes when it's time to take it off.

(Pauses.)

We should have shaved this part of your leg.

ROBERT

No thanks. I already have enough to explain to my wife.

Robert turns his attention to his tie clip, which is attached to a wire that runs down inside his shirt.

ROBERT
This is video and audio?

CARPENTER
Yup.

Just using his torso and back, Robert tries to aim the camera to get a shot of his face in a mirror. Carpenter walks over and puts his hands firmly on Robert's shoulder.

CARPENTER
Don't worry about aiming it. We'll get everything we need if you just sit normally.

ROBERT
Okay.

TECHNICIAN
That's it.

The technician gets up. Robert pulls up his pants.

ROBERT
(To Carpenter)
So you're sure they're not armed?

CARPENTER
Their luggage was checked at L-A-X. No weapons, and we've had them under constant surveillance since then. Most of these people aren't highly trained agents. They're mostly what they seem to be; business people trying to steal trade secrets..often with the support of the government. Besides, you'll be surrounded by 16 agents and five techs. Everybody should feel this secure.

INT. FEDERAL CONFERENCE ROOM - DAY

Carpenter leads Robert back into the room where Gao and the rest of the team wait. When they see Robert, they applaud. Robert smiles but is embarrassed.

INT. RESTAURANT - NIGHT.

The restaurant is nicer than the last one. It also features large picture windows in the front. Robert's car drives past it and pulls into the parking lot.

GAO
There he is.

INT. SURVEILLANCE VAN - NIGHT

Carpenter and Gao are crowded in the back of the van with a number of techs. The van is filled with high tech monitoring equipment. They watch the car approach the restaurant, then drive by it.

INT. BUICK - NIGHT

Robert is clearly panicked, beginning to hyperventilate. He begins to regain his composure as he drives around the block.

ROBERT
Sorry guys...I just need a minute..

INT. SURVEILLANCE VAN - NIGHT

Carpenter and Gao watch and listen to Robert. They are getting nervous.

Robert circles back around, this time turning into the lot, then turns off the engine. But he makes no effort to get out of the car. He sits motionlessly. For a long time.

GAO
(Obviously concerned, he speaks quietly to the monitor showing Robert inside the car)

Come on Robert, you can do this.

INT. BUICK - NIGHT

Robert closes his eyes. When he opens them again, new resolve is now visible. He looks down into his tie clip.

INT. SURVEILLANCE VAN - NIGHT

Carpenter and Gao watch Robert on a monitor through the tie clip camera.

ROBERT
OK. Here we go.

Carpenter and Gao smile.

EXT. RESTAURANT - NIGHT

Robert walks from the parking lot to the front door.

ROBERT (V.O.)
I don't anticipate any problems....

INT. RESTAURANT - NIGHT

Robert sits at a table near the window with Wu and Cheung, who translates the other men. They are obviously enjoying an expensive meal while they talk.

ROBERT (CONT'D)
....I have already identified all
of the documents I need to print
out tomorrow.

Wu is confused. He speaks, Cheung translates.

WU
Print outs? We want the material
on a drive.

ROBERT
I can't do that. I can reset the
memory on the printer, but there's
only one place I can plug a drive
into our secure system and it
records everything that gets
transferred.
(Pauses.)
You're paying me a lot of money,
but not enough for me to go to
jail. This is all proprietary
information. Do you understand
that?

*
*
*

WU
I understand.

ROBERT
Good.

Robert raises his wine glass in a toast.

ROBERT
To tomorrow.

Wu and Cheung raise their glasses and tap them against Robert's glass. Then they all drink.

EXT. MOTEL - DAY

The two story motel is clean and well-maintained.

EXT. ROBERT'S ROOM - DAY

A number of technicians leave Robert's room.

INT. ROBERT'S ROOM - DAY

Carpenter gives Robert a tour of the suite's sitting room. He points to a chair.

CARPENTER
I want you sitting here.

He motions to a sofa beside it.

CARPENTER
And Wu and Cheung there.

He motions around the room.

CARPENTER
We've got cameras here, here and here.

The final camera he points out is in the base of the lamp.

CARPENTER
After the exchange, we're going to knock on the door. Try to be the one who answers it. We're going to say you're under arrest, too, and get you out of there.

EXT. MOTEL - DAY

Mallory pulls up in her car. Gao walks over. Mallory gets out and hands her the briefcase full of secrets.

MALLORY
Here they are.

GAO
Thanks.

MALLORY

Could I stay and watch?

GAO

Afraid not, but we'll call you as soon as it goes down.

MALLORY

Ok. Thanks.

INT. ROBERT'S ROOM - DAY.

Gao joins Robert and Carpenter. She hands Robert the briefcase.

GAO

Here you go.

Robert sits, opens the briefcase, and browses through the papers. All of the documents and blueprints have Top Secret written on them.

Carpenter's cellphone rings. He answers.

CARRPENTER

Yes. Okay. Good.

(To Gao and Robert)

They're enroute. Three minutes.

Carpenter hangs up. Robert takes a deep breath.

CARPENTER

You ready?

ROBERT

As ready as I'm gonna be.

CARPENTER

You're gonna do great.

Carpenter hits Robert on the shoulder before he and Gao retreat from the room.

EXT. MOTEL - DAY

Surveillance footage captures Wu and Gao walking down the external 2nd floor walkway toward Robert's room. Wu carries a briefcase. They stop and knock on the room.

INT. ROBERT'S ROOM - DAY

Robert opens the door to reveal Wu and Cheung.

ROBERT

Come in.

Robert practically pulls them in before he closes the door behind them. He motions to the sofa as he sits down in his chair. As Wu sits down, he places his briefcase on the table in front of the camera in the lamp.

INT. ADJOINING ROOM - DAY.

Carpenter and Gao, now clad in bulletproof vests, stand with others watching the monitor blocked by the briefcase.

CARPENTER

Crap!

INT. ROBERT'S ROOM - DAY

Robert reaches over and grabs Wu's briefcase. He puts it on the floor, unblocking the camera, before Wu can object.

ROBERT

We're going to need the light.

INT. ADJOINING ROOM - DAY

Carpenter turns to Gao.

CARPENTER

My man!

INT. ROBERT'S ROOM - DAY

Robert nods toward Wu's briefcase.

ROBERT

I assume that's the money.

CHEUNG

Yes. Do you have the documents?

ROBERT

Yes, and, frankly, I can't wait to get rid of them.

Robert takes the briefcase from beside his seat and places it on the coffee table between them. Robert motions for them to open it up. They do so. Their eyes light up when they see the documents. Cheung, as the engineer is particularly anxious to examine them. They think they're authentic.

ROBERT

You'll need to make sure customs doesn't see Top Secret on these pages or we'll all go to jail.

CHEUNG

Don't worry Robert. We'll take care of that.

Robert takes the documents from Wu and Cheung, and puts them back in the briefcase. Wu smiles. He lifts up his briefcase and puts it on the table.

WU

Here is your money.

Robert opens the case and takes out a thick wad of bills. Almost immediately, there is a knock on the door.

ROBERT

That's probably room service.

He puts the money back in the briefcase and quickly closes it. He motions for Wu and Cheung to stay put. He gets up and goes to the door before Wu and Cheung can object. As soon as Robert opens the door, Carpenter bursts in with his gun out. Other armed agents follow.

CARPENTER

Federal Agents. You're under arrest!

Gao enters. She pushes Robert up against the wall and slaps a handcuff around his wrist. Then she leads him outside when the flood of agents entering subsides.

EXT. MOTEL - DAY

Gao removes the handcuff from Robert's wrist as they walk away from the room. Robert is visibly relieved. He hears a whistle and turns. Carpenter is standing by the open door of the room. He gives Robert a friendly thumbs up. Robert returns the gesture.

EXT. GIS PARKING LOT - EVENING

Two agents let Robert out of their vehicle. He starts walking toward his Buick, then spots Mallory walking out of the building toward him. He walks over to meet her.

MALLORY

I hear it was quite a show.

ROBERT

Yeah. It got two thumbs way up.

Smile, then silence. Mallory looks at the factory, which sits against the setting sun.

MALLORY

If they'd found someone without your sense of loyalty, they could have put us out of business within two or three years.

ROBERT

We don't have to worry about that anymore.

MALLORY

I wouldn't say that.

She shows him an online ad on her phone seeking former G-I-S engineers to work for a Chinese-based company.

ROBERT

Do the guys know about that?

MALLORY

They're the ones who sent it to me.

(Pauses.)

It's a whole new world now.

She puts the phone away.

MALLORY

But at least we got these guys.

ROBERT

(Pauses.)

I'm not as loyal as you may think... I actually considered their offer for a while.

MALLORY

Robert, we all get offers. And
we're all tempted to do something
we shouldn't at times. What counts
is what you DID do.

She starts walking away, then calls back to him.

MALLORY

And don't think we would have let
you go so easily. You might have
even forced us to offer you that
promotion!

She walks away. He smiles.

INT. MOORE HOUSE/LIVING ROOM - EVENING

Robert, Sheila and Jessie watch a news story play on
television. Footage of Wu can be seen.

ANNOUNCER (V.O.)

Chinese businessman Jiango Wu pled
guilty today in the United States
District Court for conspiracy to
steal the trade secrets of Iowa-
based General Insulation Solutions.

*
*

Footage of Robert leaving the courthouse fills the screen.

ANNOUNCER (CONT'D)

One of the key elements of the
prosecution's case was Robert
Moore....

*
*

Jessie shrieks with pride.

ANNOUNCER (CONT'D)

....a General Insulation Solution
engineer who worked undercover with
the FBI, as a major factor in their
decision...

Jessie's phone rings. She gets up as she answers it.

JESSIE

Yeah, we're watching it now. My
dad rules!

Jessie leaves the room. Sheila turns to Robert with pride.

SHEILA

I can't believe you kept it all a secret from me.

ROBERT

I could have told you, but then I would have had to kill you.

SHEILA

Is that so?

They kiss. Afterwards, she looks him in the eyes.

SHEILA

Before you get all full of yourself, I want to remind you of something.

ROBERT

What?

SHEILA

It's time to fix the water heater.

*

He laughs. They kiss.

FADE OUT.

THE END.

*

The Engineer FAQ (rev 1/26/2014)

1) Did the high-rise fire in Shanghai actually happen? *Yes, the fire occurred on xx/xx/xxxx and X people perished. The cause of the blaze was directly linked to faulty building materials, specifically the insulation used in the construction. The civil unrest caused by the poor building codes resulted in the PRC government enacting very stringent building codes to quell the unrest.*

2) Why was this particular company targeted so aggressively? *After the new building codes were enacted, only a few companies made materials that met them. The PRC government then provided tens of millions of investment dollars to anyone who could produce the needed materials indigenously. This led to the two subjects in this case to take the government money which allowed them to buy land, build a factory, and acquire the technology in whatever fashion they could.*

3) What social networking sites did the subjects use to target the company employees and how did they use the information they learned? *The subjects used LinkedIn and Facebook to spot and assess employees working at the target company. They then used a headhunter as a proxy to see which employees might be interested in leaving their positions.*

3) After being turned down for the proposed joint venture, how soon did they attempt to trespass at the factory? *The two subjects immediately left the corporate headquarters and drove 4 hours directly to the rural town where the factory was located and checked into a local hotel.*

4) Did the subjects actually just walk into the factory? *Yes, they actually trespassed twice, once at night when they were caught taking pictures. Their excuse was (looking for a gas station/fishing lake). They were also spotted the next day in the employee parking lot watching the employees come and go from the plant. The plant was located in a small rural town, so the factory doors were left unattended.*

5) Did the PRC government actually play a role in having the two subjects try and steal the foam insulation trade secret? *Not directly. The PRC leverages its large cash reserves to award large grants and loans to anyone who might be able to indigenously produce a certain product or technology for the country. How the private businessmen deliver on their promises is not the government's concern.*

6) Was the real undercover employee so nervous? Did he actually get sick? *No, the actual undercover engineer was a retired military officer and was extremely confident in his role. The apprehension and nervousness portrayed in the film was purely for dramatic effect.*

7) Were there actually new job postings for the same job even after the two subjects were arrested and convicted? *Yes, just weeks after the two subjects were convicted, new job postings for the same exact insulation technology were posted on Craigslist and other job sites. There are plenty of others who are lined up to take the PRC's money to acquire the technology that is needed by China. This emphasizes the persistent and never ending nature of the threat.*

8) Was the company's stock prices or reputation ever affected by the arrest and conviction of the subjects? *No, in fact this type of aggressive action by the company to protect its trade secrets and employees from this threat have only strengthened shareholder confidence that the company will maintain long-term profitability in a global market.*

9) Were the foam insulation trade secrets portrayed in the video ever disclosed or compromised during the prosecution of the subjects? *No, the Department of Justice has a variety of protections in place to ensure sensitive corporate intellectual property is protected throughout any criminal prosecution.*

10) Was there a head hunter involved in the real case? If so, what was his role and was he/she aware of what the subjects were planning? *Yes, but the head hunter was not aware of the malicious nature of what he clients intended to do. The head hunter simply referred potential employees to the subjects.*

11) What was the value of the trade secret portrayed in the video and how did they calculate that value? *The estimated economic value of the trade secret portrayed in the video was worth nearly 300 million dollars in the Asian market. This was not the R&D costs of the trade secret, but the projected sales the company was expecting to earn after they built their own plant in China.*

12)

THE ENGINEER

Written by



b6

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1 FADE IN. 1

Authentic news footage of the Shanghai apartment fire. [CAN *
WE LIVE WITHOUT THIS SCENE?] *

ANNOUNCER (V.O.)
Protests continue in Shanghai today
as a result of a deadly apartment
fire that killed fifty-three people
and wounded seventy others last
month....

In simulated news footage, Chinese officials sit around a
table. One of the men is the dignified MR. BIG.

ANNOUNCER (V.O.)
....The government has vowed to
tighten building guidelines and
safety codes.

FADE OUT.

FADE IN.

2 EXT. MONTICELLO IOWA - DAY. 2

SERIES OF AERIAL AND INTERIOR SHOTS. Aerial shots are also *
used for opening production credits. *

Robert drives his aging Buick LeSabre along a country road on
his way to work. The General Insulation Solutions (GIS)
plant can be seen in the distance at the edge of a small town
in many of the shots.

3 INT. BUICK - DAY. 3

Robert suddenly notices the engine temperature gauge on the
dashboard is in the red. He looks up. Steam leaks out from
under the hood as he swears under his breath.

4 EXT. GAS STATION - DAY. 4

The mechanic looks under the hood. Robert watches.

MECHANIC
When you gonna put that thing out
of its misery?

ROBERT
When my youngest finishes college.

MECHANIC

Well you better tell her to hurry
up.

Sheila, in a late model minivan, pulls into the station. She
gets out, walks over to them. *

SHEILA

Hey Virgil. *

MECHANIC

Sheila. *

ROBERT

Thanks for coming. I can't be late
for this meeting. *

MECHANIC

I can get someone to drive you
home. *

SHEILA

(To Mechanic.) *

Thanks. *

(To Robert.) *

You really think they'll give you
the promotion?

ROBERT

Preston's retiring next year. I'm
the next in line. *

SHEILA

What if they don't?

Robert turns to the engine of the car. Steam still leaks
from it.

ROBERT

They will.

5

INT. MINIVAN - DAY

5

Robert drives. His cellphone rings. He looks at the number.
He doesn't recognize it but answers anyway.

ROBERT

Robert Moore.

6 INT. JERRY FIELDING OFFICE - DAY.

6

JERRY FIELDING, 34, talks into a headset as he looks at Robert's information on a computer monitor. (This location is intercut with Robert driving in the minivan.)

JERRY

Mr. Moore, this is Jerry Fielding with People Power, an executive placement service out of New York.

ROBERT

OK....

JERRY

I just wanted to call and see if you were happy with your work.

ROBERT

With the work, yes.

JERRY

How 'bout the money?

Robert doesn't answer that.

JERRY

I found your resume on LinkedIn, and I think you'd be perfect for a plant manager listing we have.

ROBERT

Oh yeah? Where?

JERRY

Advanced Insulation Industries. Shanghai.

Robert laughs. Jerry flips to Robert's Facebook page.

ROBERT

As in China?

*
*

JERRY (V.O.)

I don't think you'll be laughing when you hear the salary.

ROBERT

There's no way I can move to China.

JERRY

Think of it as a vacation. An adventure.

*

(MORE)

JERRY (CONT'D)

You stay there three or four years,
come home with a huge nest egg, a
new title and the world's your
oyster.

ROBERT

No. I don't think that'll work for
me.

JERRY

Think about it. You can talk to
our client Mr. Wu about your
concerns. I believe much of the
work can be handled through video
conferencing.

*
*
*
*

7 EXT. GIS PLANT/GATE - DAY 7
Robert drives in through the large open gates of the complex.

8 INT. MINIVAN - DAY. 8 *
Robert slows down to avoid two Chinese visitors crossing his
path. Once they are out of the way, he drives toward the *
factory. The Asians walk toward the administration building.

9 EXT. GIS ADMINISTRATION BUILDING - DAY. 9 *
Wu and his assistant WEI CHEUNG, 27, step up from the parking *
lot onto the pavement in front of the building. Wu gives the
factory itself a longing glance before he turns and walks
toward the building.

10 INT. GIS LOBBY - DAY. 10
MARGARET MALLORY, 48, walks across the lobby to Wu and
Cheung, who sign in at the security desk.

MALLORY

Mr. Wu.

Wu and Cheung turn to her. He motions to Wu.

WU

A pleasure to meet you. This is
Wei Cheung, my assistant.

Cheung bows, then Mallory shakes hands with Wu and Cheung

MALLORY

My name is Margaret Mallory. I am
the general consul for G-I-S.

They walk toward the elevators.

WU (O.C.)

As you see, we have acquired
sufficient modern factory space,
all the necessary zoning and
environmental permits and a fifty
million dollar line of credit.

11 INT. GIS CONFERENCE ROOM - DAY

11

FRED WALKER, 60, the amiable President of GIS, sits with
Mallory at one side of the table looking at a power point
presentation projected on a screen, that includes photos of
the factory in China while Wu speaks.

*
*

WU (CONT'D)

All we need are pieces of your
specialized equipment and we can
start manufacturing your glass
insulation in China within a matter
of months.

*

WALKER

I want to thank you for coming and
making your offer, but we are
already in negotiations to build
our own plant in China.

WU

We understand. But working with
the Chinese government is a very
slow process. Without our help, it
will take you three to five years
to reach the Chinese market. That
means tens of millions in lost
revenue. You need a Chinese
partner. We will do all the work,
and split the profits with you.

*
*
*
*
*
*
*

MALLORY

Mr. Wu, our proprietary
manufacturing process is what
differentiates us in the market.
We cannot allow it to leave our
premises. Our plan is to
manufacture the insulation here,
then finalize the production
process in China.

*
*

Wu shakes his head no again.

CHEUNG

We understand completely. I assure you we can take whatever precautions you deem necessary.

12 INT. GIS PLANT/NEWTON OFFICE - DAY

12

Robert sits with DENNIS NEWTON, 56, the plant manager.

NEWTON

Everyone here, in management, appreciates what you've done for the company Robert.

ROBERT

I appreciate that. I just need to know if I have a shot at Preston's job.

NEWTON

There honestly haven't been any serious discussions about his replacement yet. You will, of course, be seriously considered for the position.

(Pauses.)

And, I can tell you, just between us, profits and productivity are up, and that'll be reflected in bonuses this year.

Those words don't put Robert at ease.

13 INT. GIS CONFERENCE ROOM - DAY

13

Walker and Mallory listen with growing impatience as Wu and Cheung speak.

WU

If you manufacture in China, you will save both transportation and labor costs. It is a win/win.

Walker glances at his watch before turning back to his visitors. He stands.

*

WALKER

Gentlemen, I want to thank you for your proposal. We will keep it in mind as we consider our options.

Walker is obviously signaling an end to the meeting. Cheung leans over to Wu and whispers something in his ear. Wu nods. Cheung turns back to Walker.

CHEUNG

I apologize, but I was wondering if
I could use the rest room?

*

WALKER

No problem. Just down the hall to
your left.

CHEUNG

Thank you.

Cheung leaves. Walker sits back down. Wu smiles and
continues informal dialogue with Walker and Mallory.

*

*

14 INT. GIS CORRIDOR - DAY

14

Cheung makes a left at the bottom of the corridor and finds
the mens room, but continues toward some office cubicles.

15 INT. GIS CUBICLE - DAY

15

Cheung glances around before slipping into an empty cubicle.
He wakes up the computer as he takes a thumb drive out of his
pocket. He prepares to put it in the USB port.

*

PAUL (O.C.)

Excuse me.

Cheung turns to find an incredulous worker, PAUL THOMAS,
standing at the opening of the cubicle. Cheung smiles as he
quickly pockets the thumb drive.

*

*

*

CHEUNG

I'm sorry. I just wanted to check
my email.

16 INT. GIS CONFERENCE ROOM - DAY

16

Paul leads Cheung back into the room where Mallory, Walker
and Wu wait for him.

PAUL

I found this gentleman in my office
on my computer.

Mallory and Walker, shocked, turn to Cheung. He smiles.

CHEUNG

I'm so sorry, when I left the
restroom I saw an open computer and
tried to check my email.

Mallory glances at Walker before turning back to Wu.
Standing, obviously wrapping up the meeting

WALKER

Well gentlemen, I want to thank you
for coming, and we will consider
your proposal.

*
*
*

17 INT. GIS LOBBY - DAY

17

Mallory, barely hiding her disdain, leads Wu and Cheung to
the front door. Wu steps closer to Mallory with a smile.

WU

We have come all this way. Would
it be possible to take a tour of
your plant while we're here?

MALLORY

Sorry. I'm afraid we do not permit
tours of our factory.

*
*

18 EXT. GIS ADMINISTRATION BUILDING - DAY

18

Wu and Cheung walk out of the building toward the parking
lot. They stop at the edge of the pavement. Wu looks at the
open loading dock doors of the plant. He looks over his
shoulder through the glass doors and sees Mallory watching
them. Wu and Cheung walk toward their car.

19 INT. MARGARET MALLORY'S OFFICE - DAY

19

Paul knocks on the door. Mallory looks up at him.

*

MALLORY

Come in.

Paul steps inside.

PAUL

I didn't want to say this in front
of Mr. Walker and everybody, but I
think that guy tried to plug a jump
drive into my computer.

MALLORY

What exactly did you see?

20 INT. MOORE HOUSE/ENTRANCE HALL

20

Robert steps wearily into the house. She runs up and throws her arms around him.

JESSIE (O.C.)

Daddy! I got accepted To
Princeton!

*

ROBERT

(truly happy for his
daughter)

Oh my gosh, that's wonderful!
Congratulations honey!

*

Robert turns from her to Sheila, who is standing in the doorway. They exchange a serious look.

21 INT. MOORE BEDROOM - NIGHT

21

Sheila lies in bed. Robert, dejected, sits on the side.

ROBERT

Newton said I could expect a nice
bonus, but he didn't know anything
about Preston's job.

Sheila sighs wearily.

ROBERT

I got a call from a headhunter
today.

SHEILA

(Enthusiastic.)

Really?

ROBERT

Yeah, but the job's in China.

Sheila's disappointment is obvious.

ROBERT

Maybe we should at least think
about it. We'll be able to pay for
Jessie's college.

*

*

*

(Pauses.)

(MORE)

ROBERT (CONT'D)

The recruiter says I'll be able to
write my own ticket after a few
years.

*
*

SHEILA

A few years?

*

ROBERT

Think of it as an adventure. You
always wanted to travel.

22 EXT. GIS PLANT - NIGHT 22

A Gallant stops near the open gate of the GIS facility.

23 INT. GALLANT - NIGHT 23

Cheung sits behind the wheel. Wu sits in the passenger seat
looking down at the large open door at the loading dock of
the plant. There is no security. He points toward it.

EXT. GIS PLANT - NIGHT.

*

Cheung and Wu sneak toward the open door of the plant.

*

24 INT. GIS PLANT/ROBERT'S HOME OFFICE - DAY 24 *

Robert sits behind a monitor studying the blueprint of a
piece of machinery. He sighs after a moment, then takes out
his cellphone. He looks at the number of the headhunter. He
is tempted, but he resists, then reconsiders and dials.

ROBERT

Hi, Jerry? It's Robert. You called
me about a job in China.

*
*
*

25 INT. JERRY FIELDING OFFICE - NIGHT 25

Jerry picks up a call on his headset.

JERRY

Oh yeah. Sure.

*

He starts to rummage through various files on his desk.

ROBERT (V.O.)

I'd like to know a little more
about it.

Jerry smiles when he finds the file.

JERRY

Well, they're still looking AND it
looks like you're in luck. Mr. Wu
is actually in the states now.

*

26 INT. ROBERT'S HOME OFFICE - NIGHT

26

Robert talks on his cellular phone.

JERRY (V.O.)

I can arrange a dinner meeting and
you can hear it all directly from
the horse's mouth.

*

ROBERT

That's good, but let's not do it
here. It's a small town. I don't
want anyone seeing us talking.

JERRY (V.O.)

You name the place.

27 INT. GIS PLANT - NIGHT

27

Wu and Cheung walk along a darkened pathway and through an
open door into the factory where they begin to photograph
pieces of equipment with their iPhones. Workers view them
warily, but no one says anything. Eventually, Newton, the
plant manager, strides toward them.

*

*

*

NEWTON

Excuse me, can I help you?

Cheung puts down his camera, but Wu continues taking photos.

CHEUNG

Forgive us, we were lost and saw
your open gate so we stopped in to
ask for directions.

*

*

NEWTON

(To Wu.)

Excuse me, you're going to have to
put down your phone.

Wu does so.

CHEUNG

Sorry. It all looks very
interesting. What is it you make
here?

*
*

WU

(To Newton.)

Could you give us a tour? We'd
love to see an American factory.

NEWTON

No, I'm sorry. You're going to
have to leave.

28 EXT. GIS PARKING LOT - NIGHT (OPTIONAL)

28 *

Wu and Cheung get into their car and speed away.

29 INT. MALLORY KITCHEN - NIGHT

29

Mallory, with a glass of wine, answers the phone.

MALLORY

Mallory.

NEWTON (V.O.)

I just found two trespassers taking
pictures in the factory.

Her eyes narrow.

MALLORY

Describe them.

30 INT. SMALL TOWN RESTAURANT - NIGHT

30 *

Robert sits at a corner table with Wu and Cheung. Cheung
translates the entire conversation.

CHEUNG

I have read in the trade journals
about your contributions to glass
insulation technology. I am also a
systems engineer and am very
impressed. You are my first choice
for the position.

*
*
*
*

ROBERT

I'm very flattered, but, frankly,
my wife isn't all that excited
about moving to China.

Wu and Cheung exchange a glance. Wu smiles and continues.

WU

You will not need to stay in China long. We will only need you to consult when we set up the equipment and start production. And, later, we would keep you on retainer for help with any problems that might arise.

ROBERT

I'm interested, but there are some issues we have to discuss. I signed a non-compete when I started at G-I-S. How close is your product to our glass insulation?

*
*

WU

Your glass insulation is very good. The best available. It will be our goal to create a very similar product.

*

ROBERT

That might make it difficult for me.

WU

Would two hundred thousand dollars lessen your burden?

*

ROBERT

(Surprised.)
Yes, it would.

*
*

CHEUNG

We are prepared to pay you one hundred thousand dollars for the blueprints of your equipment and the formula of the insulation, and another one hundred thousand to help us get our plant started.

ROBERT

(Shocked.)
I don't think I can do that. It's illegal.

*
*

CHEUNG

Big risk equals big reward.

ROBERT

I...can't.

CHEUNG

Mr. Moore, Robert, G-I-S obviously does not appreciate you. They are not making any commitment for you in their future. What do you owe them? Are they going to pay your children's college tuition? No. You have to do what is best for you and your family.

Wu smiles. He takes out a business card. He pushes it across the table.

WU

Think about it.

31 INT. MOORE HOUSE/KITCHEN - NIGHT

31

Robert sits across the table from Sheila.

SHEILA

You've got to tell the company.

ROBERT

What? That I was interviewing with a competitor? They'll never trust me again. Forget about Preston's job. I could get fired.

SHEILA

Then just say NO to the Chinese and we'll forget you ever had that meeting.

ROBERT

But what happens if they get that information from someone else. It could put us outta business. Half the town works there.

SHEILA

They won't. And the company can take care of itself.

32 INT. GIS PLANT/CAFETERIA - DAY

32

Robert sits alone eating lunch. His eyes drift from table to table. His co-workers all seem happy. Lots of smiles and joking around. Each face makes him feel guiltier. *

33 INT. GIS/MALLORY'S OFFICE - DAY

33

Mallory sits behind her desk reading some papers. She hears a knock and sees Robert standing in the doorway

MALLORY

Hi Robert. Can I help you?

CLOSE-UP OF ROBERT'S FACE.

He is nervous. He closes his eyes.

34 INT. GIS WALKER'S OFFICE - DAY

34

CLOSE-UP of ROBERT'S FACE.

Robert re-opens his eyes. The camera slowly pulls back to reveal he is now in Walker's office talking to Walker and Mallory.

ROBERT

So..I said no and left.

Walker and Mallory think. Robert quickly adds.

ROBERT

I just want to say that I thought it was legitimate. I get calls from head hunters occasionally, but I am very happy here. I want you to know that.

WALKER

Thanks Robert. We appreciate you coming forward like this. I won't forget it.

Walker gets up. He goes and puts an arm around Robert's shoulder as he leads him to the door.

WALKER

I'm sure we'll need to talk about this again later.

Robert nods and leaves. Walker closes the door behind him. He turns to Mallory as he walks back to the desk.

WALKER

I'm impressed he came forward.
That took guts.

*
*
*

MALLORY

Yeah.

(Pauses.)

This is serious. If someone takes
their bait it could bury us. We
have to call the F.B.I.

WALKER

That's just what we need, the
Federal government going through
our business.

MALLORY

We just can't pretend this didn't
happen. What if they try to do
this to someone else?

Walker sits down. He sighs and nods almost imperceptibly.

35 INT. FBI FIELD OFFICE/CARPENTER'S OFFICE - DAY

35

Special Agent JOSEPH CARPENTER, 36, answers the phone.

CARPENTER

Special Agent Carpenter.... Yes.

He picks up a pen and prepares to take notes. His partner,
Special Agent SHARON GAO, 33, moves beside him to see what he
is writing.

CARPENTER

Just start at the beginning, Ms.
Mallory.

36 INT. GIS CONFERENCE ROOM - DAY

36

CLOSE-UP OF WEI CHEUNG.

A black and white surveillance photo fills a screen.

CARPENTER (O.C.)

His name is Wei Cheung. Twenty-
seven. A Chinese born naturalized
citizen of the United States. He
is currently attending graduate
school at U-C-L-A. He is either
the nephew or cousin of....

CLOSE-UP OF JIANGO WU.

We see a passport photo of Jiango Wu.

CARPENTER (O.C.)

Jiango Wu. Forty-Four. A Chinese national. Former officer in the People's Liberation Army. He owns a small company that manufactures metal doors for the domestic Chinese market.

*
*

WIDER.

Carpenter and Gao update Mallory and Walker.

GAO

The company appears successful, but it doesn't seem profitable enough to account for the purchase of this valuable land...

The image on the screen shows Wu's new factory.

GAO

....and the construction of this facility. Nor does it appear he had any prior interest in glass insulation.

*

WALKER

So someone else is behind him?

GAO

Possibly.

*

MALLORY

The government?

CARPENTER

We can't connect those dots yet, but your product is one that the P-R-C needs. The government has recently enacted some tough new commercial building regulations, and yours is one of the few insulating materials that meets the requirements for insulation and fire retardancy.

*

WALKER

I know. That's why we've been dumbfounded with all the obstacles they've thrown in front of us to get into their market.

*
*

CARPENTER

They may want to acquire your product, with or without your company's approval.

MALLORY

What's the next step? Do you have a case?

*

CARPENTER

We need to lure Wu back to the US.

*

*

MALLORY

With what?

CARPENTER

The same thing that brought him here: Your secrets.

Walker doesn't like the idea.

CARPENTER

We'd like to set up a sting operation using your employee. Wu put the ball in his court, let's have him bounce it back and see what happens.

WALKER

(Interrupting.)

We're not spies, Agent Carpenter. We make insulation. I'm not putting one of my employees in harms way for this.

*

(To Mallory)

We're under no obligation to comply with this are we?

Mallory nods no, but she doesn't agree with his viewpoint.

WALKER

And lets say we catch these guys and it goes to trial. They could subpoena the same documents the Chinese are trying to steal.

*

GAO

Mr. Walker, there are legal protections that would keep your proprietary information from public disclosure.

MALLORY

I think that's true, Fred. The Justice Department is very careful about protecting corporate trade secrets.

*

Walker stands up.

WALKER

I want to thank you for all of your help, but we're done here.

37 INT. GIS LOBBY - DAY

37

Mallory walks Carpenter and Gao toward the door.

MALLORY

I'm sorry gentlemen. We've worked for over a decade to develop this product and we can't risk our trade secrets becoming public in court

*

*

CARPENTER

We completely understand, We're on your side, and so are the courts. I haven't seen a case yet that didn't work with the victim business to keep that from happening.

*

*

*

GAO

We've got your back on this. We NEED to catch these guys. If it isn't you it'll be another company.

*

*

*

Mallory stops and contemplates what they've said.

*

38 INT. WALKER GARAGE - DAY

38

Walker puts his golf clubs in the trunk of his Cadillac. He gets into the car and starts the engine. He pushes a button and the garage door begins to open to reveal Mallory, who is dressed in more casual weekend clothes.

39 INT WALKER CADILLAC - DAY

39

Mallory climbs into the passenger seat

MALLORY

We've got to do this, Fred.

WALKER

Why? We'd be taking a huge risk.
What about stock prices when this
hits the press.

MALLORY

People will see we have a unique
product worth stealing. Isn't that
what we're paying our advertising
and P-R agencies to do?

*

Silence. Walker looks her in the eyes.

WALKER

What are you doing Margaret? This
isn't like you.

*

*

MALLORY

It's the principle.

*

Walker laughs.

WALKER

When I bring up principle you
usually bring up our stock prices.
You've just taken that off the
table.

MALLORY

Ok, so... maybe I'm just pissed
off. Paul came by my office and
said he thinks Cheung might have
had a thumb drive in his hand when
he caught him at his desk.

*

*

(Pauses.)

We haven't spent twenty years
building this company to have them
steal what we've created. Besides,
I like this town. And it would die
if we went out of business.

She pauses for a moment, then smiles.

MALLORY

So screw em! Lets work with the
Feds and take these suckers down!

He smiles and shakes his head no, but he knows she's right.

40 INT. GIS WALKER'S OFFICE - DAY

40

Robert is surrounded by Walker, Mallory, Carpenter and Gao.

ROBERT
You want to do what?

GAO
We want to set up a sting
operation, but we need your help.

ROBERT
Why me?

GAO
They know you. We need you to call
them and say you want to make the
deal.

Silence. Robert, distressed, looks at Mallory and Walker.

ROBERT
Do you want me to do this?

MALLORY
We'd like to see these guys face
justice but we don't want you to do
anything you'd be uncomfortable
doing.

(Pauses.)
Your decision will have no bearing
on your job here. We're very
grateful for bringing the issue
forward.

*
*

ROBERT
May I discuss this with my wife?

CARPENTER
I'm afraid not. Only the F-B-I and
the people in this room can know
anything about it.

*
*

Silence, then Robert looks up and meets Mallory's eyes.

ROBERT
I'm just an engineer. Can't you
find somebody who's trained for
this sort of thing?

CARPENTER
We would if we could. But they've
been researching your company and
reading the trades.

(MORE)

CARPENTER (CONT'D)

They know the people who work here
and who'd have access to what they
need.

(Pauses.)

Plus, before this is over,
someone's going to ask a question
that only an engineer could answer.

(Pauses.)

Robert, head down, nods almost imperceptibly in agreement.

41 EXT. FBI FIELD OFFICE- DAY

41

Traffic moves in front of the building.

CARPENTER

We'll need access to your e-mail
and social networking accounts.

42 INT. FBI FIELD OFFICE - DAY

42

Robert sits with Carpenter and Gao. A laptop sits open
before them. Gao hands Robert a piece of paper.

GAO

We'd like you to post a few
messages on your twitter and
Facebook accounts: indications of
disgruntlement, financial
hardships, and other stuff that
make you more susceptible to
recruitment.

Robert looks at the examples on the paper.

He looks up at Gao.

ROBERT

Okay.

Carpenter motions to Robert's email account on the computer.

CARPENTER

We'll also be monitoring your email
once we initiate contact.

GAO

We don't want to exchange a lot of
e-mails with them. We want to get
them talking to you on the phone;
then get them to meet you in
person.

Robert nods.

CARPENTER

Let's get the party started.

Carpenter turns to the computer. He opens up a letter in Robert's draft folder addressed to the email address on the business card Wu gave him. The email expresses Robert's desire to talk more. Carpenter moves aside. Robert moves over and clicks the send button. Carpenter turns to Robert with a smile.

CARPENTER

Welcome to counter espionage.

Robert smiles.

GAO

Just remember, you're not James
Bond.

*

42A WU AND CARPENTER ON SMART PHONES; ROBERT IN HIS OFFICE 42A
RECEIVE EMAILS *

This sequence consists of a quick montage showing the email exchanges. Music under.

A). Wu gets the email from Robert, stating his interest. We see text highlighted, "I don't want to discuss anything sensitive in e-mail. We have to talk."

B) Carpenter and Robert are alerted simultaneously that an e-mail has arrived. Carpenter gets it in his car. He smiles. It includes a Chinese phone number and a call time.

43 INT. FBI FIELD OFFICE/CONFERENCE ROOM ~ DAY 43

Carpenter and Gao talk with Robert. Two other technicians sit in the room to monitor and record the call.

CARPENTER

I'll be writing you notes during
the conversation. Remember, we
need him to acknowledge the
illegality of the transaction. And
we want a specific requirements
list, and a delivery date.

Robert nods, but it is obvious he's nervous.

GAO
Just do it like we practiced.
You'll be fine.

After nodding to the technicians, Carpenter dials the number.

44 INT. CHINESE OFFICE ~ NIGHT

44

The phone rings in a plush office. Wu answers. Mr. Big is seated beside him. (This location is intercut with the FBI Field Office Conference room.)

WU
Hello.

ROBERT
Hello Mr. Wu. This is Robert.

WU
Hello Robert. Good to hear from you.

ROBERT
Thank you. Well, I am prepared to deliver the information to you for two hundred thousand dollars, but I don't like the payment schedule.

WU
How so?

ROBERT
I only get one hundred thousand dollars upon delivery. How do I know I'm going to get the rest of the money once you get back to China?

*

WU
Mr. Moore, you cannot expect us to give you all of the money without verifying the documents and making sure they are complete.

(Pauses.)
Neither of us has recourse to the law. We are obligated to trust each other.

ROBERT
You need me more than I need you.

WU

We both need each other, Mr. Moore.
Think of me as the solution to your
tuition problem.

Robert is shocked they know about Jessie. He turns to
Carpenter and Gao. Carpenter writes: "Agree"

ROBERT

Okay. You have a deal.

WU

Excellent. You will see all of
your money, Mr. Moore. I guarantee
it.

WU

I understand your aversion to e-
mail, but I have just sent you a
list of everything we need.

Gao turns one of the technicians lap tops toward Robert just
as the email arrives. He opens the document. It is filled
with highly-detailed technical information. Gao and
Carpenter look at it over Robert's shoulder. They are very
excited.

*

ROBERT

I got it.

WU

Will that be a problem?

ROBERT

It looks doable.

Robert turns to Carpenter. He mouths the word: When?

ROBERT

When?

WU

How about next Saturday?

Robert turns to Carpenter and Gao, who nod their heads in
agreement.

ROBERT

That's good.

WU

Excellent. Mr. Cheung will arrange
the details with you.

45 INT. FEDERAL BUILDING - DAY 45

Robert hangs up the phone. Gao and Carpenter pull the computer closer to look at the requirements list. They smile.

*
*

CARPENTER

We'll get this to the analysts right away.

*
*
*

Robert's smile recedes.

*

ROBERT

Damn. Did he say next Saturday?

*

CARPENTER

Yeah, why?

ROBERT

That's my wife's birthday. I'm taking her out to dinner.

*

Gao laughs.

GAO

Sounds like somebody's gonna be sleeping on the sofa.

The others laugh. But Robert isn't happy.

*

46 EXT. MOTEL - DAY 46

The respectable motel is clean and well-maintained.

*

ROBERT (V.O.)

This is not what I signed up for.

47 INT. MOTEL BATHROOM - DAY 47

Robert stands with his pants down as the Technician tapes a battery pack and transmitter to his inner thigh. Carpenter watches.

TECHNICIAN

Don't worry, the only problem comes when it's time to take it off.

*

(Pauses.)

We should've shaved this part of your leg.

*

ROBERT

No thanks. I already have enough
to explain to my wife.

48 INT. MOTEL ROOM - DAY

48

Robert and the technician step out of the bathroom to find
Carpenter, Gao and other technicians and agents waiting for
him. They applaud.

CARPENTER

Ready for your close-up?

ROBERT

(Obviously a bit nervous)
As ready as I'll ever be.

Carpenter gives Robert a tour of the suite's sitting room.
He points to a chair.

CARPENTER

I want you sitting here.

He motions to a sofa beside it.

CARPENTER

And Wu and Cheung there. Our
camera is here.

He motions to a lamp on a table near the two seats. Gao puts
a briefcase on the table. She opens it reveal the documents
stamped "GIS Trade Secret."

*

Robert lifts the documents from the briefcase and, as he does
so, almost knocks over the lamp. His nerves are showing.

ROBERT

Sorry...

*

Carpenter places a comforting hand on his shoulder.

*

CARPENTER

You'll be fine.

*

Carpenter's cellphone rings. He answers.

CARPENTER

They are? Okay thanks.
(To Gao and Robert)
They're coming early. They're
enroute. Three minutes out.

Carpenter hangs up

ROBERT

(Distressed.)

Why are they early? Do they know?
Oh god, I don't know if I'm up for
this.

GAO

Take a deep breath. It doesn't
mean anything. You'll do great.

*

Gao touches his shoulder, smiles, looks him in the eye and
repeats.

GAO

You'll do great.

49 EXT. MOTEL - DAY

49

Carpenter and Gao and the other agents hustle out of Robert's
room and enter an adjacent one.

50 INT. ADJOINING ROOM - DAY

50

Carpenter, Gao and the others enter the room. The
technicians already have the monitors set up. Robert can be
seen sitting in his assigned chair. He closes the briefcase
and puts it on the floor.

CARPENTER

Show time. Do you think he'll hold
up?

GAO

He'll hold up.

Suddenly, Robert shoots up out of his seat and disappears out
of frame. The agents turns to each other in confusion. *
Then a person could be heard vomiting.

GAO

Want me to go over?

Carpenter gestures for her to wait. Off camera, they hear
the sound of a toilet and a sink. Robert reappears wiping
his mouth with a hand towel.

ROBERT

I'm okay.

The agents breath a sigh of relief, but are left with a look
of worry about how the situation will go down.

51 EXT. MOTEL - DAY 51

Surveillance footage captures Wu and Cheung walking down the external 2nd floor walkway toward Robert's room. Wu carries a briefcase. They stop and knock on the door. *

52 INT. ROBERT'S ROOM - DAY 52

Robert opens the door to reveal Wu and Cheung.

ROBERT

Come in.

Robert, still a bit nervous, shakes their hands and closes the door behind them. He motions to the sofa as he sits down in his chair. As Wu sits down, he places his briefcase on the table in front of the camera in the lamp.

53 INT. ADJOINING ROOM - DAY. 53

Carpenter and Gao, now clad in bulletproof vests, stand with others watching the monitor blocked by the briefcase.

CARPENTER

No, no, no!

54 INT. ROBERT'S ROOM - DAY 54

Robert reaches over and grabs Wu's briefcase. He puts it on the floor, unblocking the camera, before Wu can object.

ROBERT

We're going to need the light.

55 INT. ADJOINING ROOM - DAY 55

Carpenter turns to Gao.

CARPENTER

Double-Oh-Seven! *

56 INT. ROBERT'S ROOM - DAY 56

Robert nods toward Wu's briefcase.

ROBERT

I assume that's the money.

CHEUNG

Yes. Do you have the documents?

ROBERT

Yes, and, frankly, I can't wait to get rid of them.

Robert takes the briefcase from beside his seat and places it on the coffee table between them. Robert motions for them to open it up. They do so. Their eyes light up when they see the documents. Cheung, as the engineer is particularly anxious to examine them. They think they're authentic.

ROBERT

You'll need to make sure customs doesn't see Top Secret on these pages or we'll all go to jail.

CHEUNG

Don't worry Robert.

ROBERT

I *am* worried.

CHEUNG

We will take care of everything.

Robert takes the documents from Wu and Cheung, and puts them back in the briefcase. Wu smiles. He lifts up his briefcase and puts it on the table.

WU

Here is your money.

Robert opens the case and examines a thick wad of bills.

CHEUNG

Do you need to count it?

ROBERT

No. I trust you.

Wu, Cheung and Robert stand up. Wu extends his hand. Robert shakes it.

WU

Thank you Robert. We look forward to working with you. We will be in touch soon.

Robert nods. He leans heavily on the back of the door as it shuts. He smiles weakly and is noticeably relieved.

57 EXT. MOTEL - DAY.

57

Intercut CCTV and real footage of Robert's door opening; Wu and Cheung leaving. They step away from the building and head for their car. In seconds, they find themselves surrounded by a large number of FBI agents. Gao and Carpenter approach them. *

CARPENTER

FBI. Set down the briefcase and
put your hands behind your head.

Wu and Cheung are stunned. They freeze.

GAO

Now!

58 INT. MORRE HOUSE / ENTRANCE HALL

58

Robert steps into his house. *

ROBERT

Honey! *

No response. *

INT. MOORE HOUSE/KITCHEN - DAY. *

Robert walks over to the refrigerator. He smiles at a picture of Sheila hanging from it. *

ROBERT

You'll never believe what I did
today. *

Robert opens the door and takes a couple beers. *

59 EXT. MOORE BACKYARD - DAY.

59

Robert takes a seat in a lawn chair; pops one of the beers and takes a drink as he contentedly watches his sprinkler water the lawn. *

MALLORY (O.C.)

Robert? *

Robert, surprised, turns to see Mallory standing at the gate. He gets up and walks over to her and lets her inside. *

MALLORY

I hope I'm not interrupting
anything.

ROBERT

No. Not at all.

He hands her a beer and she pops the top

MALLORY

I just wanted to drop by and thank
you.

(Pauses.)

If they found someone without your
sense of loyalty they could have
put us out of business.

Robert is a little embarrassed.

ROBERT

I'm not as loyal as you think... I
considered their offer for a while.

MALLORY

Robert, we all get offers. And
we're all tempted to do something
we shouldn't at times. What counts
is what you DID do.

She extends her hand. He shakes it.

MALLORY

And don't think we would have let
you go so easily. You might have
even forced us to offer you that
promotion!

She smiles, takes another sip, hands him the can and walks
away. He smiles.

60

INT. MOORE HOUSE/LIVING ROOM - EVENING

60

Robert, Sheila and Jessie watch a news story play on
television. Footage of Wu can be seen.

60A WU LEAVING BACK OF COURTHOUSE IN HANDCUFFS ON WAY TO JAIL,60A *
SURROUNDED BY REPORTERS *

ANNOUNCER (V.O.)
Chinese businessman Jiango Wu pled
guilty today in the United States
District Court for conspiracy to
steal the trade secrets of Iowa-
based General Insulation Solutions.

Footage of Robert leaving the courthouse fills the screen.

ANNOUNCER (CONT'D)
One of the key elements of the
prosecution's case was the
testimony of a special.... *

Jessie shrieks with pride.

ANNOUNCER (CONT'D)
....G-I-S employee who worked
undercover with the FBI.

Jessie's phone rings. She gets up as she answers it.

JESSIE
Yeah, we're watching it now. My
dad rules!

Jessie leaves the room. Sheila turns to Robert with pride.

SHEILA
I can't believe you kept it a
secret from me.

ROBERT
I could have told you, but then I
would have had to kill you.

SHEILA
Is that so? Well I almost killed
you for missing my birthday, so
we're even.

He laughs. They kiss.

61 EXT. OFFICE ~ NIGHT. 61

Mr. Big watches a man type an employment ad onto a website.

62 INT. GIS OFFICE - DAY.

62

Another Engineer sits behind a desk surfing the web. He clicks on an ad that reads: "Engineer Wanted." The text on the next screen reads: "Technical talent wanted to explore the Asian market. We are looking for someone with 10 years of experience with GIS glass insulation..."

*

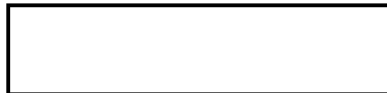
FADE OUT.

THE END

*

THE ENGINEER

Written by



b6

Rocket Media Group
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1 FADE IN. 1

Authentic news footage of the Shanghai apartment fire. [Note: *
If footage is acquireable] *

ANNOUNCER (V.O.)
Protests continue in Shanghai today
as a result of a deadly apartment
fire that killed fifty-three people
and wounded seventy others last
month....

Cut to an empty warehouse / factory space with a conference *
table or large desk in the middle of the room. Seated, *
looking troubled and watching a monitor, are Wei and the *
dignified MR. BIG. *

ANNOUNCER (V.O.)
....The government has vowed to
tighten building guidelines and
safety codes.

FADE OUT.

FADE IN.

2 EXT. MONTICELLO IOWA - DAY. 2

SERIES OF AERIAL AND INTERIOR SHOTS. Aerial shots are also *
used for opening production credits. *

Robert drives his aging Buick LeSabre along a country road on
his way to work, tapping occassionally on the steering wheel. *
The General Insulation Solutions (RIS) plant can be seen in *
the distance at the edge of a small town in many of the
shots.

3 INT. BUICK - DAY. 3

Robert suddenly notices the engine temperature gauge on the
dashboard is in the red. He looks up. Steam leaks out from
under the hood as he swears under his breath.

4 EXT. GAS STATION - DAY. 4

The mechanic raises the car up on lift, looking under the *
chasis. Robert watches. *

MECHANIC
When you gonna put that thing out
of its misery?

ROBERT

When my youngest finishes college.

MECHANIC

Well you better tell her to hurry
up.Sheila, in a late model minivan, pulls into the station. She
gets out, walks over to them. *

SHEILA *

Hey Virgil. *

MECHANIC *

Sheila. *

ROBERT

Thanks for coming. I can't be late
for this meeting. *

MECHANIC *

I can get someone to drive you
home. *

SHEILA *

(To Mechanic.) *

Thanks. *

(To Robert.) *

You really think they'll give you
the promotion?

ROBERT

Preston's retiring next year. I'm
the next in line. *

SHEILA

What if they don't?

Robert turns to the engine of the car. Steam still leaks
from it.

ROBERT

They will.

5

INT. MINIVAN ~ DAY

5

Robert drives. His cellphone rings. He looks at the number.
He doesn't recognize it but answers anyway.

ROBERT

Robert Moore.

6 INT. JERRY FIELDING OFFICE - DAY.

6

JERRY FIELDING, 34, talks into a headset as he looks at Robert's information on a computer monitor. (This location is intercut with Robert driving in the minivan.)

JERRY

Mr. Moore, this is Jerry Fielding with People Power, an executive placement service out of New York.

ROBERT

OK....

JERRY

I just wanted to call and see if you were happy with your work.

ROBERT

With the work, yes.

JERRY

How 'bout the money?

Robert doesn't answer that.

JERRY

I found your resume on LinkedIn, and I think you'd be perfect for a plant manager listing we have.

ROBERT

Oh yeah? Where?

JERRY

Advanced Insulation Industries. Shanghai.

Robert laughs. Jerry flips to Robert's Facebook page.

ROBERT

As in China?

*
*

JERRY (V.O.)

I don't think you'll be laughing when you hear the salary.

ROBERT

There's no way I can move to China.

JERRY

Think of it as a vacation. An adventure.

*

(MORE)

JERRY (CONT'D)

You stay there three or four years,
come home with a huge nest egg, a
new title and the world's your
oyster.

ROBERT

No. I don't think that'll work for
me.

JERRY

Think about it. You can talk to
our client Mr. Wei about your
concerns. I believe much of the
work can be handled through video
conferencing.

*
*
*
*

7 EXT. RIS PLANT/GATE - DAY

7

*

Robert drives in through the large open gates of the complex.

8 INT. MINIVAN - DAY.

8

*

Robert slows down to avoid two Chinese visitors crossing his
path. Once they are out of the way, he parks his car in a
nearby spot. The Asians walk toward the administration
building.

*
*
*

9 EXT. RIS ADMINISTRATION BUILDING - DAY.

9

*

Wei and his assistant WEI CHEUNG, 27, step up from the
parking lot onto the pavement in front of the building. Wei
gives the factory itself a longing glance before he turns and
walks toward the building.

*
*

10 INT. RIS LOBBY - DAY.

10

*

MARGARET MALLORY, 48, walks across the lobby to Wei and
Cheung, who sign in at the security desk.

*

MALLORY

Mr. Wei.

*

Wei and Cheung turn to her. He motions to Wei.

*

WEI

A pleasure to meet you. This is
Wei Cheung, my assistant.

*

Cheung bows, then Mallory shakes hands with Wei and Cheung

*

MALLORY

My name is Margaret Mallory. I am
the general consul for R-I-S.

*

They walk toward the elevators.

WEI (O.C.)

*

As you see, we have acquired
sufficient modern factory space,
all the necessary zoning and
environmental permits and a fifty
million dollar line of credit.

11 INT. RIS CONFERENCE ROOM - DAY

11

*

FRED WALKER, 60, the amiable President of RIS, sits with
Mallory at one side of the table looking at a power point
presentation projected on a screen, that includes photos of
the factory in China while Wei speaks.

*

*

*

*

WEI (CONT'D)

*

All we need are pieces of your
specialized equipment and we can
start manufacturing your glass
insulation in China within a matter
of months.

*

WALKER

I want to thank you for coming and
making your offer, but we are
already in negotiations to build
our own plant in China.

WEI

*

We understand. But working with
the Chinese government is a very
slow process. Without our help, it
will take you three to five years
to reach the Chinese market. That
means tens of millions in lost
revenue. You need a Chinese
partner. We will do all the work,
and split the profits with you.

*

*

*

*

*

*

*

MALLORY

Mr. Wei, our proprietary
manufacturing process is what
differentiates us in the market.
We cannot allow it to leave our
premises. Our plan is to
manufacture the insulation here,
then finalize the production
process in China.

*

*

*

Wei shakes his head no again.

CHEUNG

We understand completely. I assure
you we can take whatever
precautions you deem necessary.

12 INT. RIS OFFICE RECORDS ROOM - DAY

12

Robert finds DENNIS Wilde, 56, the VP of Operations, looking
for some blueprints in the records room. It is not where he
wanted to meet with him and his discomfort is apparent

ROBERT

Hi Dennis. Your secretary said I'd
find you here. We had a meeting
scheduled for now?

WILDE

Oh hi Robert, sorry about that. I
have to approve the new production
line blueprints before we send them
off. Don't suppose you know where
they are?

ROBERT

(He walks to a file cabinet, unlocks the drawer, pulls out
the blueprints and hands them to Newton)

Sure....I was hoping I could talk
to you about the new position
that's opening up when Preston
leaves.

WILDE

Everyone here, in management,
appreciates what you've done for
the company Robert.

ROBERT

Subconsciously begins to tap his finger on the desk, or
perhaps lightly on a stapler sitting on the desk.

I appreciate that. I just need to
know if I have a shot at the job.

WILDE

There honestly haven't been any
serious discussions about his
replacement yet.

(MORE)

WILDE (CONT'D)

You will, of course, be seriously considered for the position.

(Pauses.)

And, I can tell you, just between us, profits and productivity are up, and that'll be reflected in bonuses this year.

Those words don't put Robert at ease. At that moment, another employee enters the records room, ending the conversation and increasing his discomfort.

*
*
*

13 INT. RIS CONFERENCE ROOM - DAY

13

*

Walker and Mallory listen with growing impatience as Wei and Cheung speak.

*

WEI

*

If you manufacture in China, you will save both transportation and labor costs. It is a win/win.

Walker glances at his watch before turning back to his visitors. He stands.

*

WALKER

Gentlemen, I want to thank you for your proposal. We will keep it in mind as we consider our options.

Walker is obviously signaling an end to the meeting. Cheung leans over to Wei and whispers something in his ear. Wei nods. Cheung turns back to Walker.

*

CHEUNG

I apologize, but I was wondering if I could use the rest room?

*

WALKER

No problem. Just down the hall to your left.

CHEUNG

Thank you.

Cheung leaves. Walker sits back down. Wei smiles and continues informal dialogue with Walker and Mallory.

*
*

14 INT. RIS CORRIDOR - DAY

14

*

Cheung makes a left at the bottom of the corridor and finds the mens room, but continues toward some office cubicles.

15 INT. RIS CUBICLE - DAY 15 *

Cheung glances around before slipping into an empty cubicle. He wakes up the computer as he takes a thumb drive out of his pocket. He prepares to put it in the USB port. *

PAUL (O.C.)

Excuse me.

Cheung turns to find an incredulous worker, PAUL THOMAS, standing at the opening of the cubicle. Cheung smiles as he quickly pockets the thumb drive. *

16 INT. RIS CONFERENCE ROOM - DAY 16 *

Paul leads Cheung back into the room where Mallory, Walker and Wei wait for him. *

PAUL

I found this gentleman in my office on my computer.

Mallory and Walker, shocked, turn to Cheung. He smiles.

CHEUNG

I'm so sorry, when I left the restroom I saw an open computer and tried to check my email.

Mallory glances at Walker before turning back to Wei. Standing, obviously wrapping up the meeting *

WALKER

Well gentlemen, I want to thank you for coming, and we will consider your proposal. *

17 INT. RIS LOBBY - DAY 17 *

Mallory leads Wei and Cheung to the front door. Wei steps closer to Mallory with a smile. *

WEI

We have come all this way. Would it be possible to take a tour of your plant while we're here? *

MALLORY

Sorry. I'm afraid we do not permit tours of our factory. *

18 EXT. RIS ADMINISTRATION BUILDING - DAY 18 *

Wei and Cheung walk out of the building as Mallory looks on suspiciously. Wei and Cheung walk toward their car. *

19 INT. MARGARET MALLORY'S OFFICE - DAY 19 *

Paul knocks on the door. Mallory looks up at him. *

MALLORY

Come in.

Paul steps inside.

PAUL

I didn't want to say this in front of Mr. Walker and everybody, but I think that guy tried to plug a jump drive into my computer.

MALLORY

What did you see? *

20 INT. MOORE HOUSE/ENTRANCE HALL 20

Robert steps wearily into the house. She runs up and throws her arms around him.

JESSIE (O.C.)

Daddy! I got accepted To Princeton! *

ROBERT

(truly happy for his daughter)

That's wonderful, honey! *

Congratulations! *

Robert turns from her to Sheila, who is standing in the adjacent dining room. They exchange a serious look. *

21 INT. MOORE BEDROOM - NIGHT 21

Sheila is getting ready for bed in the adjacent bathroom. *

Robert, dejected, sits on the side of the bed. *

ROBERT

Newton said I could expect a nice bonus, but he didn't know anything about Preston's job.

Sheila sighs wearily.

ROBERT
I got a call from a headhunter
today.

SHEILA
(Enthusiastic.)
Really?

ROBERT
Begins to tap lightly (and
subconsciously) on his leg
Yeah...but the job's in China.

*
*
*

Sheila's disappointment is obvious.

SHEILA (OPTIONAL LINE)

(Sarcastic)
Yeah, that's where we're gonna
move.

*

*
*
*

21a INT. MOORE KITCHEN - DAY

21a *

Following morning, at the breakfast table

*

ROBERT
Maybe we should at least think
about it. We'll be able to pay for
Jessie's college.
(Pauses.)
The recruiter says I'll be able to
write my own ticket after a few
years.

*
*
*

*
*

SHEILA
A few years?

*
*

Sheila stands up and walks away in disgust

*

ROBERT
Think of it as an adventure. You
always wanted to travel.

*

21b EXT. RIS PLANT ROBERT'S OFFICE - DAY

21b *

ROBERT
Think of it as an adventure. You
always wanted to travel.

*
*
*

21c SHEILA - OPTIONAL LINE 21c *

On phone with Robert, feeling and looking isolated in kitchen, mulls it over. *

Yeah.... *

22a EXT RIS PLANT - DAY 22a *

22b INT. RIS PLANT/ROBERT'S OFFICE - MORNING 22b *

Robert sits behind a monitor studying the design of a piece of machinery. He sighs after a moment, looks around, then takes out his cellphone. He looks at the number of the headhunter. He is tempted, but he resists, then reconsiders and dials. *

ROBERT *

Hi, Jerry? It's Robert. You called me about a job in China. *

23 INT. JERRY FIELDING OFFICE - DAY 23 *

Jerry picks up a call on his headset. *

JERRY *

Oh yeah. Sure. *

He starts to rummage through various files on his desk. *

ROBERT (V.O.) *

I'd like to know a little more about it. *

Jerry smiles when he finds the file. *

JERRY *

Well, they're still looking AND it looks like you're in luck. Mr. Wei is actually in the states now. *

24 INT. RIS ROBERT'S OFFICE - DAY 24 *

Robert talks on his cellular phone. *

JERRY (V.O.) *

I can arrange a dinner meeting and you can hear it all directly from the horse's mouth. *

ROBERT *

Tapping lightly on his desk *

That's good, but let's not do it *
here. It's a small town. I don't *
want anyone seeing us talking. *

JERRY (V.O.) *
You name the place. *

25 EXT. RIS PLANT - NIGHT 25 *

A car stops near the open gate of the RIS facility. *

26 INT. GALLANT - NIGHT 26

Cheung sits behind the wheel. Wei sits in the passenger seat *
looking down at the large open door at the loading dock of *
the plant. There is no security. He points toward it. *

EXT. RIS PLANT - NIGHT. *

Cheung and Wei drive through the open door of the plant. *

27 INT. RIS PLANT - NIGHT 27 *

Wei and Cheung walk along a darkened pathway and through an *
open door into the factory where they begin to photograph *
pieces of equipment with their iPhones. Workers view them *
warily, but no one says anything. Eventually, Newton, the
plant manager, strides toward them.

NEWTON
Excuse me, can I help you?

Cheung puts down his camera, but Wei continues taking photos. *

CHEUNG
Forgive us, we were lost and saw *
your open gate so we stopped in to *
ask for directions.

NEWTON
(To Wei.) *
Excuse me, you're going to have to
put down your phone.

Wei does so. *

CHEUNG

Sorry. It all looks very
interesting. What is it you make
here?

WEI

(To Newton.)

Could you give us a tour? We'd
love to see an American factory.

NEWTON

No, I'm sorry. You're going to
have to leave.

28 EXT. RIS PARKING LOT - NIGHT

28

Wei and Cheung get into their car and speed away as Newton,
who has escorted them outside, dials his cellphone

29 INT. MALLORY KITCHEN - NIGHT

29

Mallory, with a glass of wine, answers the phone.

MALLORY

Mallory.

NEWTON (V.O.)

I just found two trespassers taking
pictures in the factory...I got
their license plate number.

Her eyes narrow.

MALLORY

Describe them.

30 INT. SMALL TOWN RESTAURANT - DAY

30

Robert sits alone at a corner table, feeling slightly
uncomfortable. He suddenly looks up as camera dollies around
to reveal Wei and Cheung.

WEI

Robert, it is nice to meet you. I
am Li Wei and this is my associate,
Wei Cheung.

ROBERT

Nice to meet you.

CHEUNG

I have read in the trade journals about your contributions to glass insulation technology. I am also a systems engineer and am very impressed. You are my first choice for the position.

*
*
*
*

ROBERT

I'm very flattered, but, frankly, my wife isn't all that excited about moving to China.

Wei and Cheung exchange a glance. Wei smiles and continues.

*

WEI

You will not need to stay in China long. We will only need you to consult when we set up the equipment and start production. And, later, we would keep you on retainer for help with any problems that might arise.

*

ROBERT

I'm interested, but there are some issues we have to discuss. I signed a non-compete when I started at R-I-S. How close is your product to our glass insulation?

*
*
*

WEI

Your glass insulation is very good. The best available. It will be our goal to create a very similar product.

*
*

ROBERT

That might make it difficult for me.

WEI

Would two hundred thousand dollars lessen your burden?

*
*

ROBERT

(Surprised.)
Yes...it would.

*
*
*

CHEUNG

We are prepared to pay you one hundred thousand dollars for the blueprints of your equipment and the formula of the insulation, and another one hundred thousand to help us get our plant started.

ROBERT

(Shocked.)

I don't think I can do that. It's illegal.

*
*

CHEUNG

Big risk equals big reward.

Opt: We are simply offering you a legitimate job.

*

ROBERT

He looks down and nods almost imperceptibly

*

CHEUNG

Mr. Moore, Robert, G-I-S obviously does not appreciate you. They are not making any commitment for you in their future. What do you owe them? Are they going to pay your children's college tuition? No. You have to do what is best for you and your family.

Wei smiles. He takes out a business card. He pushes it across the table.

*

WEI

Think about it.

*

30a EXT. ROBERT WALKS DOWN MAIN STREET AWAY FROM RESTAURANT
ABSENTLY FLICKING MR WEI'S BUSINESS CARD WITH HIS THUMB

30a

*
*

31 INT. MOORE HOUSE/KITCHEN - NIGHT

31

Robert sits across the table from Sheila.

SHEILA

Are you gonna tell the company.

*

ROBERT

What? That I was interviewing with a competitor? Forget about Preston's job. I could get fired.

*

SHEILA

Then just say NO to the Chinese and we'll forget you ever had that meeting.

ROBERT

But what happens if they get that information from someone else. It could put us outta business.

*

SHEILA

They won't. And the company can take care of itself.

32 INT. RECORDS ROOM - DAY

32

*

Robert enters and opens file drawer with a key, then partially pulls a blueprint from a folder. He hesitates, obviously conflicted. Just then a friendly co-worker interrupts the moment

*

*

*

*

CLAUDIA

Hi Robert.

*

*

ROBERT

Oh, hi Claudia. How are you?

*

*

CLAUDIA

Good! Don't get a chance to see you much...you never seem to leave the plant. Anything I can help you find?

*

*

*

*

*

ROBERT

No, no, I'm good. Thanks Claudia. Good to see you.

*

*

*

Robert returns the blueprint to the folder and departs.

*

33 INT. RIS/MALLORY'S OFFICE - DAY

33

*

Mallory sits behind her desk reading some papers. She hears a knock and sees Robert standing in the doorway

MALLORY

Hi Robert. Can I help you?

CLOSE-UP OF ROBERT'S FACE.

He is nervous. He closes his eyes.

34 INT. RIS WALKER'S OFFICE - DAY

34 *

CLOSE-UP of ROBERT'S FACE.

Robert re-opens his eyes. The camera slowly pulls back to reveal he is now in Walker's office talking to Walker and Mallory.

ROBERT
So..I said no and left.

Walker and Mallory think. Robert quickly adds.

ROBERT
I just want to say that I thought it was legitimate. I get calls from head hunters occasionally, but I am very happy here. I want you to know that.

WALKER
Thanks Robert. We appreciate you coming forward like this. I won't forget it.

Walker gets up. He goes and puts an arm around Robert's shoulder as he leads him to the door.

WALKER
I'm sure we'll need to talk about this again later.

Robert nods and leaves. Walker closes the door behind him. He turns to Mallory as he walks back to the desk.

WALKER
I'm impressed he came forward.
That took guts.

*
*
*

MALLORY
Yeah.
(Pauses.)
This is serious Fred. If someone takes their bait it could bury us. We have to call the F.B.I.

*
*
*

WALKER
That's just what we need, the Federal government going through our business.

MALLORY
We just can't pretend this didn't happen.

*
*

(MORE)

MALLORY (CONT'D)

It's a threat to the company. And
what if they try to do this to
someone else?

*
*
*

Walker sits down. He sighs and nods almost imperceptibly.

*

35 INT. FBI FIELD OFFICE GYM OR EXITING OFFICE - DAY

35

*

Special Agent JOSEPH CARPENTER, 36, answers the phone.

CARPENTER

Special Agent Carpenter.... Yes.

*

He picks up a pen and prepares to take notes. His partner,
Special Agent SHARON Martinez, 33, moves beside him to see
what he is writing.

*

CARPENTER

Just start at the beginning, Ms.
Mallory.

36 INT. RIS CONFERENCE ROOM - DAY

36

*

CLOSE-UP OF WEI CHEUNG.

Surveillance photos are placed on the table in front of
Walker.

*
*

CARPENTER (O.C.)

His name is Wei Cheung. Twenty-
seven. A Chinese born naturalized
citizen of the United States. He
is currently attending graduate
school at U-C-L-A. He is either
the nephew or cousin of....

CLOSE-UP OF Li Wei.

*

We see a passport photo of Li Wei.

*

CARPENTER (O.C.)

Li Wei. Fifty-Four. A Chinese
national. Former officer in the
People's Liberation Army. He owns
a small company that manufactures
metal doors for the domestic
Chinese market.

*
*
*

WIDER.

Carpenter and Martinez update Mallory and Walker.

*

MARTINEZ

The company appears successful, but it doesn't seem profitable enough to account for the purchase of this valuable land...

The image on the screen shows Wei's new factory.

MARTINEZ

....and the construction of this facility. Nor does it appear he had any prior interest in glass insulation.

WALKER

So someone else is behind him?

MARTINEZ

Possibly.

MALLORY

The government?

CARPENTER

We can't connect those dots yet, but your product is one that the P-R-C needs. The government has recently enacted some tough new commercial building regulations, and yours is one of the few insulating materials that meets the requirements for insulation and fire retardancy.

WALKER

I know. That's why we've been dumbfounded with all the obstacles they've thrown in front of us to get into their market.

CARPENTER

They may want to acquire your product, with or without your company's approval.

MALLORY

What's the next step? Do you have a case?

CARPENTER

We need to lure Wei back to the US.

MALLORY

With what?

CARPENTER

The same thing that brought him
here: Your secrets.

Walker doesn't like the idea.

CARPENTER

We'd like to set up a sting
operation using your employee. Wei
put the ball in his court, let's
have him bounce it back and see
what happens.

*

WALKER

(Interrupting.)

We're not spies, Agent Carpenter.
We make insulation. I'm not
putting one of my employees in
harms way for this.

*

(To Mallory)

We're under no obligation to comply
with this are we?

Mallory nods no, but she doesn't agree with his viewpoint.

WALKER

And lets say we catch these guys
and it goes to trial. They could
subpoena the same documents the
Chinese are trying to steal.

*

MARTINEZ

*

Mr. Walker, there are legal
protections that would keep your
proprietary information from public
disclosure.

MALLORY

I think that's true, Fred. The
Justice Department is very careful
about protecting corporate trade
secrets.

*

Walker stands up.

WALKER

I want to thank you for all of your
help, but we're done here.

37

INT. RIS LOBBY - TWILIGHT

37

*

Mallory walks Carpenter and Martinez toward the door.

*

MALLORY

I'm sorry gentlemen. We've worked for over a decade to develop this product and we can't risk our trade secrets becoming public in court

*
*

CARPENTER

We completely understand, We're on your side, and so are the courts. I haven't seen a case yet that didn't work with the victim business to keep that from happening.

*
*
*

MARTINEZ

We've got your back on this. We NEED to catch these guys. If it isn't you it'll be another company.

*
*
*

Mallory stops and contemplates what they've said.

*

38 INT. WALKER GARAGE - DAY

38

Walker puts his golf clubs in the trunk of his Cadillac. He gets into the car and starts the engine. He pushes a button and the garage door begins to open to reveal Mallory, who is dressed in more casual weekend clothes.

39 INT WALKER CADILLAC - DAY

39

Mallory climbs into the passenger seat

MALLORY

We've got to do this, Fred.

WALKER

Why? We'd be taking a huge risk. What about stock prices when this hits the press.

MALLORY

People will see we have a unique product worth stealing. Isn't that what we're paying our advertising and P-R agencies to do?

*

Silence. Walker looks her in the eyes.

WALKER

What are you doing Margaret? This
isn't like you.

*
*

MALLORY

It's the principle.

*

Walker laughs.

WALKER

When I bring up principle you
always bring up our stock prices.
You've just taken that off the
table.

*

MALLORY

Ok, so... maybe I'm just pissed
off. Paul came by my office and
said he thinks Cheung might have
had a thumb drive in his hand when
he caught him at his desk.

*

*

(Pauses.)

We haven't spent twenty years
building this company to have them
steal what we've created. Besides,
I like this town. And it would die
if we went out of business.

She pauses for a moment, then smiles.

MALLORY

So screw em! Let's do this. Lets
work with the Feds and take these
suckers down!

*

He smiles and shakes his head no, but he knows she's right.

39a INT FACTORY FLOOR

39a

*

Newton approaches Robert who is checking out blueprint on the
factory floor.

*

*

NEWTON

Hey Robert. Walker wants to talk
to you in his office right away.

*

*

*

ROBERT

Me?

*

*

NEWTON (SMILING)

Sounds like you've been called to
the principal's office...

*

*

*

40 INT. RIS WALKER'S OFFICE - DAY 40 *

Robert is surrounded by Walker, Mallory, Carpenter and Martinez. *

ROBERT
You want to do what?

MARTINEZ *

We want to set up a sting operation, but we need your help.

ROBERT
Why me?

MARTINEZ *

They know you. We need you to call them and say you want to make the deal.

Silence. Robert, distressed, looks at Mallory and Walker and begins to absent mindedly tap on his leg or the arm of the chair. *

ROBERT
Do you want me to do this?

MALLORY
We'd like to see these guys face justice but we don't want you to do anything you'd be uncomfortable doing.
(Pauses.)
Your decision will have no bearing on your job here. We're very grateful for bringing the issue forward. *

ROBERT
May I discuss this with my wife? *

CARPENTER
I'm afraid not. Only the F-B-I and the people in this room can know anything about it. *

Silence, then Robert looks up and meets Mallory's eyes.

ROBERT

I'm just an engineer. Can't you find somebody who's trained for this sort of thing?

CARPENTER

We would if we could. But they've been researching your company and reading the trades. They know the people who work here and who'd have access to what they need.

(Pauses.)

Plus, before this is over, someone's going to ask a question that only an engineer could answer.

(Pauses.)

Robert, head down, nods almost imperceptibly in agreement.

41 EXT. FBI FIELD OFFICE- DAY

41

Traffic moves in front of the building.

CARPENTER

We'll need access to your e-mail and social networking accounts.

42 INT. FBI FIELD OFFICE COMMAND CENTER - DAY

42

Robert sits with Carpenter and Martinez. A laptop sits open before them. Martinez hands Robert a piece of paper.

MARTINEZ

We'd like you to post a few messages on your twitter and Facebook accounts: indications of disgruntlement, financial hardships, and other stuff that make you more susceptible to recruitment.

Robert looks at the examples on the paper.

He looks up at Martinez.

ROBERT

Okay.

Carpenter motions to Robert's email account on the computer.

CARPENTER

We'll also be monitoring your email
once we initiate contact.

MARTINEZ

We don't want to exchange a lot of
e-mails with them. We want to get
them talking to you on the phone;
then get them to meet you in
person.

*
*
*

Robert nods.

CARPENTER

Let's get the party started.

Carpenter turns to the computer. He opens up a letter in
Robert's draft folder addressed to the email address on the
business card Wei gave him. The email expresses Robert's
desire to talk more. Carpenter moves aside. Robert moves
over and clicks the send button. Carpenter turns to Robert
with a smile.

*

CARPENTER

Welcome to counter espionage.

Robert half smiles.

*
*

42A WEI AND CARPENTER ON SMART PHONES; ROBERT IN HIS OFFICE 42A
RECEIVE EMAILS *

*
*

This sequence consists of a quick montage showing the email
exchanges. Music under.

A). Wei gets the email from Robert, stating his interest.
We see text highlighted, "I don't want to discuss anything
sensitive in e-mail. We have to talk."

*

B) Carpenter and Robert are alerted simultaneously that an e-
mail has arrived. Carpenter gets it in his car. He smiles.
It includes a Chinese phone number and a call time.

*

C) Robert is on manufacturing floor

*

43 INT. FBI FIELD OFFICE COMMAND CENTER ~ DAY

43

*

Carpenter and Martinez talk with Robert. Two other
technicians sit in the room to monitor and record the call.

*

CARPENTER

I'll be writing you notes during the conversation. Remember, we need him to acknowledge the illegality of the transaction. And we want a specific requirements list, and a delivery date.

Robert nods, but it is obvious he's nervous.

MARTINEZ

Just do it like we practiced.
You'll be fine.

After nodding to the technicians, Carpenter dials the number.

44

INT. CHINESE OFFICE - NIGHT

44

The phone rings in a plush office. Wei answers. Mr. Big is seated beside him. (This location is intercut with the FBI Field Office Conference room.)

WEI

Hello.

ROBERT

Hello Mr. Wei. This is Robert.

WEI

Hello Robert. Good to hear from you.

ROBERT

Thank you. Well, I am prepared to deliver the information to you for two hundred thousand dollars, but I don't like the payment schedule.

WEI

How so?

ROBERT

I only get one hundred thousand dollars upon delivery. How do I know I'm going to get the rest of the money once you get back to China?

WEI

Mr. Moore, you cannot expect us to give you all of the money without verifying the documents and making sure they are complete.

(MORE)

WEI (CONT'D)

(Pauses.)

Neither of us has recourse to the law. We are obligated to trust each other.

ROBERT

You need me more than I need you.

WEI

We both need each other, Mr. Moore. Think of me as the solution to your tuition problem.

Robert is shocked they know about Jessie. He turns to Carpenter and Martinez. Carpenter writes: "Agree"

ROBERT

Okay. You have a deal.

WEI

Excellent. You will see all of your money, Mr. Moore. I guarantee it.

WEI

I understand your aversion to e-mail, but I have just sent you a list of everything we need.

Martinez turns one of the technicians lap tops toward Robert just as the email arrives. He opens the document. It is filled with highly-detailed technical information. Martinez and Carpenter look at it over Robert's shoulder. They are very excited.

ROBERT

I got it.

WEI

Will that be a problem?

ROBERT

It looks doable.

Robert turns to Carpenter. He mouths the word: When?

ROBERT

When?

WEI

How about next Saturday?

Robert turns to Carpenter and Martinez, who nod their heads in agreement.

ROBERT
That's good.

WEI
Excellent. Mr. Cheung will arrange
the details with you.

45 INT. FEDERAL BUILDING - DAY 45

Robert hangs up the phone. Martinez and Carpenter pull the
computer closer to look at the requirements list. They
smile.

CARPENTER
We'll get this to the analysts
right away.

Robert's smile recedes.

ROBERT
Damn. Did he say next Saturday?

CARPENTER
Yeah, why?

ROBERT
That's my wife's birthday. I'm
taking her out to dinner.

Martinez laughs.

MARTINEZ
Sounds like somebody's gonna be
sleeping on the sofa.

The others laugh. But Robert isn't happy.

ROBERT (V.O.)
This is not what I signed up for.

46 EXT. MOTEL - 46

DAY

The respectable motel is clean and well-maintained.

47 INT. MOTEL BATHROOM - DAY 47

OPTIONAL: LOSE LINES HERE!!

Robert stands with his pants down as the Technician tapes a battery pack and transmitter to his inner thigh. Carpenter watches.

CARPENTER

About set?

Technician nods, then Carpenter turns to Robert
The only problem comes when it's
time to take it off.

(Pauses.)

We should've shaved that part of
your leg.

ROBERT

No thanks. I already have enough
to explain to my wife.

48 INT. MOTEL ROOM - DAY

48

Robert and the technician step out of the bathroom to find
Carpenter, Martinez and other technicians and agents waiting
for him. They applaud.

MARTINEZ

Ready for your close-up?

ROBERT

(Obviously a bit nervous)

As ready as I'll ever be.

Carpenter gives Robert a tour of the suite's sitting room.
He points to a chair.

CARPENTER

I want you sitting here.

He motions to a sofa beside it.

CARPENTER

And Wei and Cheung there. Our
camera is here.

He motions to a lamp on a table near the two seats. Martinez
puts a briefcase on the table. She opens it reveal the
documents stamped "RIS Trade Secret."

Robert lifts the documents from the briefcase and, as he does
so, almost knocks over the lamp. His nerves are showing.

ROBERT

Sorry...

Martinez places a comforting hand on his shoulder. *

MARTINEZ
You'll be fine. *

Carpenter's cellphone rings. He answers.

CARRPENTER
They are? Okay thanks.
(To Martinez and Robert) *
They're coming early. They're
enroute. Three minutes out.

Carpenter hangs up

ROBERT
(Distressed.)
Why are they early? Do they know?
Oh god, I don't know if I'm up for
this.

MARTINEZ
Take a deep breath. It doesn't
mean anything. You'll do great. *

Martinez touches his shoulder, smiles, looks him in the eye
and repeats. *

MARTINEZ
You'll do great. *

49 EXT. MOTEL - DAY

49

Carpenter and Martinez and the other agents hustle out of
Robert's room and enter an adjacent one. *

50 INT. ADJOINING ROOM - DAY

50

Carpenter, Martinez and the others enter the room. The
technicians already have the monitors set up. Robert can be
seen sitting in his assigned chair. He closes the briefcase
and puts it on the floor. *

CARPENTER
Show time. Do you think he'll hold
up?

MARTINEZ
He'll hold up. *

Suddenly, Robert shoots up out of his seat and disappears out of frame. The agents turn to each other in confusion. Then a person could be heard vomiting. *

MARTINEZ *

Want me to go over?

Carpenter gestures for her to wait. Off camera, they hear the sound of a toilet and a sink. Robert reappears wiping his mouth with a hand towel.

ROBERT

I'm okay.

The agents breathe a sigh of relief, but are left with a look of worry about how the situation will go down.

51 [CHANGED TO INT.] MOTEL - DAY 51 *

Surveillance footage captures Wei and Cheung walking down hallway toward Robert's room. Wei carries a briefcase. They stop and knock on the door. *

52 INT. ROBERT'S ROOM - DAY 52

Robert opens the door to reveal Wei and Cheung. *

ROBERT

Come in.

Robert, still a bit nervous, shakes their hands and closes the door behind them. He motions to the sofa as he sits down in his chair. As Wei sits down, he places his briefcase on the table in front of the camera in the lamp. *

53 INT. ADJOINING ROOM - DAY. 53

Carpenter and Martinez, now clad in bulletproof vests, stand with others watching the monitor blocked by the briefcase. *

CARPENTER

No, no, no!

54 INT. ROBERT'S ROOM - DAY 54

Robert reaches over and grabs Wei's briefcase. He puts it on the floor, unblocking the camera, before Wei can object. *

ROBERT

We're going to need the light.

55 INT. ADJOINING ROOM - DAY 55

Carpenter turns to Martinez. *

CARPENTER
Double-Oh-Seven! *

56 INT. ROBERT'S ROOM - DAY 56

Robert nods toward Wei's briefcase. *

ROBERT
I assume that's the money.

CHEUNG
Yes. Do you have the documents?

ROBERT
Yes, and, frankly, I can't wait to
get rid of them.

Robert takes the briefcase from beside his seat and places it on the coffee table between them. Robert motions for them to open it up. They do so. Their eyes light up when they see the documents. Cheung, as the engineer is particularly anxious to examine them. They think they're authentic.

ROBERT
You'll need to make sure customs
doesn't see Top Secret on these
pages or we'll all go to jail.

CHEUNG
Don't worry Robert.

ROBERT
I *am* worried.

CHEUNG
We will take care of everything.

Robert takes the documents from Wei and Cheung, and puts them back in the briefcase. Wei smiles. He lifts up his briefcase and puts it on the table. *

WEI
Here is your money. *

Robert opens the case and examines a thick wad of bills.

CHEUNG
Do you need to count it?

ROBERT

No. I trust you.

Wei, Cheung and Robert stand up. Wei extends his hand.
Robert shakes it.

WEI

Thank you Robert. We look forward
to working with you. We will be
in touch soon.

Robert nods. He leans heavily on the back of the door as it
shuts. He smiles weakly and is noticeably relieved.

57 EXT. MOTEL - DAY.

57

Intercut CCTV and real footage of Robert's door opening; Wei
and Cheung leaving. They step away from the building and
head for their car. In seconds, they find themselves
surrounded by a large number of FBI agents. Martinez and
Carpenter approach them.

CARPENTER

FBI. Set down the briefcase and
put your hands behind your head.

Wei and Cheung are stunned. They freeze.

MARTINEZ

Now!

58 INT. MOORE HOUSE / ENTRANCE HALL

58

Robert steps into his house.

ROBERT

Honey!

No response.

58a INT. MOORE HOUSE/KITCHEN - DAY.

58a

Robert walks over to the refrigerator. He smiles at a
picture of Sheila hanging from it.

ROBERT

You'll never believe what I did
today.

Robert opens the door and takes a couple beers.

60 INT. MOORE HOUSE/LIVING ROOM - EVENING 60

Robert, Sheila and Jessie watch a news story play on television. Footage of Wei can be seen.

*

60A WEI LEAVING BACK OF COURTHOUSE IN HANDCUFFS ON WAY TO JAIL 60A
SURROUNDED BY REPORTERS *

ANNOUNCER (V.O.)

Chinese businessman Li Wei pled guilty today in the United States District Court for conspiracy to steal the trade secrets of Iowa-based General Insulation Solutions.

*

Footage of Robert leaving the courthouse fills the screen.

ANNOUNCER (CONT'D)

One of the key elements of the prosecution's case was the testimony of a special....

*

Jessie shrieks with pride.

ANNOUNCER (CONT'D)

....R-I-S employee who worked undercover with the FBI.

*

Jessie's phone rings. She gets up as she answers it.

JESSIE

Yeah, we're watching it now. My dad rules!

Jessie leaves the room. Sheila turns to Robert with pride.

SHEILA

I can't believe you kept it a secret from me.

ROBERT

I could have told you, but then I would have had to kill you.

SHEILA

Is that so? Well I almost killed you for missing my birthday, so we're even.

He laughs. They kiss.

61 EXT. OFFICE - NIGHT. (OPTIONAL) 61 *

Mr. Big watches a man type an employment ad onto a website.

62 INT. RIS OFFICE - DAY. 62 *

Another Engineer sits behind a desk surfing the web. He clicks on an ad that reads: "Engineer Wanted." The text on the next screen reads: "Technical talent wanted to explore the Asian market. We are looking for someone with 10 years of experience with RIS glass insulation..."

FADE OUT.

THE END *

THE ENGINEER

Written by



b6

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FADE IN. *

Authentic news footage of the Shanghai apartment fire. *

ANNOUNCER (V.O.) *
Protests continue in Shanghai today *
as a result of a deadly apartment *
fire that killed fifty-three people *
and wounded seventy others last *
month.... *

In simulated news footage, Chinese officials sit around a *
table. One of the men is the dignified MR. BIG. *

ANNOUNCER (V.O.) *
....The government has vowed to *
tighten building guidelines and *
safety codes. *

FADE OUT. *

FADE IN. *

EXT. MONTICELLO IOWA - DAY.

SERIES OF AERIAL AND INTERIOR SHOTS.

Robert drives his aging Buick LeSabre along a country road on *
his way to work. The General Insulation Solutions (GIS) *
plant can be seen in the distance at the edge of a small town *
in many of the shots.

INT. BUICK - DAY.

Robert suddenly notices the engine temperature gauge on the
dashboard is in the red. He looks up. Steam leaks out from
under the hood as he swears under his breath.

EXT. GAS STATION - DAY. *

The mechanic looks under the hood. Robert watches. *

MECHANIC
When you gonna put that thing out
of its misery?

ROBERT
When my youngest finishes college.

MECHANIC

Well you better tell her to hurry
up.

*

Sheila, in a late model minivan, pulls into the station. She
gets out and walks over to them. Robert walks over and gives
her a kiss.

*

*

*

ROBERT

Hi honey. Thanks for coming. I
can't be late for this meeting.

*

*

SHEILA

You really think they'll give you
the promotion?

ROBERT

Preston's gonna retire next year.
I'm the next in line.

*

SHEILA

What if they don't?

Robert turns to the engine of the car. Steam still leaks
from it.

*

*

ROBERT

They will.

*

INT. MINIVAN - DAY

Robert drives. His cellphone rings. He looks at the number.
He doesn't recognize it but answers anyway.

ROBERT

Robert Moore.

INT. JERRY FIELDING OFFICE - DAY.

JERRY FIELDING, 34, talks into a headset as he looks at
Robert's information on a computer monitor. (This location
is intercut with Robert driving in the minivan.)

JERRY

Mr. Moore, this is Jerry Fielding
with People Power, an executive
placement service out of New York.

ROBERT

OK....

JERRY

I just wanted to call and see if
you were happy with your work.

ROBERT

With the work, yes.

JERRY

How 'bout the money?

Robert doesn't answer that.

JERRY

I found your resume on LinkedIn,
and I think you'd be perfect for a
plant manager listing we have.

ROBERT

Oh yeah? Where?

JERRY

Advanced Insulation Industries.
Shanghai.

*

Robert laughs. Jerry flips to Robert's Facebook page.

*

JERRY (V.O.)

I don't think you'll be laughing
when you hear the salary.

ROBERT

There's no way I can move to China.

JERRY

Think of it as an vacation. An
adventure. You stay there three or
four years, come home with a huge
nest egg, a new title and the
world's your oyster.

*

ROBERT

No. I don't think that'll work for
me.

*

JERRY

Just think about it. You can talk
to Mr. Wu about your concerns. I
believe much of the work can be
handled via videoconferencing and
Skype.

*

*

EXT. GIS PLANT/GATE - DAY

Robert drives in through the large open gates of the complex.

EXT. GIS PARKING LOT - DAY.

Robert slows down to avoid two Chinese visitors. Once they are out of the way, he drives toward the factory. The Asians walk toward the administration building.

EXT. GIS ADMINISTRATION BUILDING - DAY.

Wu and his assistant/translator WEI CHEUNG, 27, step up from the parking lot onto the pavement in front of the building. Wu gives the factory itself a longing glance before he turns and walks toward the building.

INT. GIS LOBBY - DAY.

MARGARET MALLORY, 48, walks across the lobby to Wu and Cheung, who sign in at the security desk.

MALLORY

Mr. Wu.

Wu and Cheung turn to her. He motions to Wu.

WU

A pleasure to meet you. This is
Wei Cheung, my assistant.

Cheung bows, then Mallory shakes hands with Wu and Cheung

MALLORY

My name is Margaret Mallory. I am
the general consul for G-I-S.

*

They walk toward the elevators.

WU (O.C.)

As you see, we have acquired
sufficient modern factory space,
all the necessary zoning and
environmental permits and a fifty
million dollar line of credit.

INT. GIS CONFERENCE ROOM - DAY

FRED WALKER, 60, the amiable President of GIS, sits with Mallory at one side of the table looking at pictures of the factory in China while Wu speaks.

WU (CONT'D)

All we need are pieces of your specialized equipment and we can start manufacturing your cellular glass insulation in China within a matter of months.

WALKER

I want to thank you for coming and making your offer, but we are already in negotiations to build our own plant in China.

WU

We are aware of your negotiations. The government will refuse you for environmental concerns. Without our help, it may take you three to five years to reach the Chinese market. You will lose tens, maybe a hundred million dollars in that time. You need a Chinese partner. We will do all the work, and split the profits with you.

MALLORY

Mr. Wu, our proprietary manufacturing process is what differentiates us in the market. We cannot allow it to leave our premises. It was always our plan to manufacture the cellular glass here in Iowa, then finalize the production process in China.

Wu shakes his head no again.

CHEUNG

We understand completely. I assure you we can take whatever precautions you deem necessary.

INT. GIS PLANT/NEWTON OFFICE - DAY

Robert sits with DENNIS NEWTON, 56, the plant manager.

NEWTON

Everyone here, in management, appreciates what you've done for the company Robert.

ROBERT

I appreciate that. I just need to know if I have a shot at Preston's job.

NEWTON

There honestly haven't been any serious discussions about his replacement yet. You will, of course, be seriously considered for the position.

(Pauses.)

And, I can tell you, just between us, profits and productivity are up, and that'll be reflected in bonuses this year.

Those words don't put Robert at ease.

INT. GIS CONFERENCE ROOM - DAY

Walker and Mallory listen with growing impatience as Wu and Cheung speak.

WU

If you manufacture in China, you will save both transportation and labor costs. It is a win/win.

Walker glances at his watch before turning back to his visitors. He stands. Cheung translates.

WALKER

Gentlemen, I want to thank you for your proposal. We will keep it in mind as we consider our options.

Walker is obviously signaling an end to the meeting. Cheung leans over to Wu and whispers something in his ear. Wu nods. Cheung turns back to Walker.

CHEUNG

I apologize, but I was wondering if I could use the restroom?

WALKER

No problem. Just down the hall to your left.

CHEUNG

Thank you.

Cheung leaves. Walker sits back down. Wu smiles.

INT. GIS CORRIDOR - DAY

Cheung makes a left at the bottom of the corridor and finds the mens room, but continues toward some office cubicles.

INT. GIS CUBICLE - DAY

Cheung glances around before slipping into an empty cubicle. He wakes up the computer as he takes a thumb drive out of his pocket. He sticks the drive into a USB port on the front of the computer tower on the floor. Then he turns his attention to the monitor and waits for the drive to appear. As he pulls the drive out a worker, PAUL THOMAS, appears.

PAUL (O.C.)

Excuse me.

Cheung turns to find an incredulous WORKER standing at the opening of the cubicle. Cheung smiles.

CHEUNG

I'm sorry. I just wanted to check my email.

INT. GIS CONFERENCE ROOM - DAY

Paul leads Cheung back into the room where Mallory, Walker and Wu wait for him.

PAUL

I found this gentleman in my office on my computer.

Mallory and Walker, shocked, turn to Cheung. He smiles.

CHEUNG

I'm so sorry, when I left the restroom I saw an open computer and tried to check my email.

Mallory glances at Walker before turning back to Wu. Standing, obviously wrapping up the meeting

WALKER

Well gentlemen, we will consider your proposal, but its unlikely at this point that we would pursue a partnership like this.

INT. GIS LOBBY - DAY

Mallory, barely hiding her disdain, leads Wu and Cheung to the front door. Wu steps closer to Mallory with a smile.

WU

We have come all this way. Would it be possible to take a tour of your plant while we're here?

MALLORY

Sorry. I'm afraid that's not possible. We are understaffed and under a deadline on a production run right now.

EXT. GIS ADMINISTRATION BUILDING - DAY

Wu and Cheung walk out of the building toward the parking lot. They stop at the edge of the pavement. Wu looks at the open loading dock doors of the plant. He looks over his shoulder through the glass doors and sees Mallory watching them. Wu and Cheung walk toward their car.

INT. MARGARET MALLORY'S OFFICE - DAY

Paul knocks on the door. Mallory looks up at him.

MALLORY

Come in.

Paul steps inside.

PAUL

I didn't want to say this in front of Mr. Walker and everybody, but I think that guy tried to plug a jump drive into my computer.

MALLORY

What exactly did you see?

INT. MOORE HOUSE/ENTRANCE HALL

Robert steps wearily into the house. She runs up and throws her arms around him.

JESSIE (O.C.)
Daddy! I got accepted To
Princeton!

ROBERT
(truly happy for his
daughter)
I my gosh, that's wonderful!
Congratulations honey!

Robert turns from her to Sheila, who is standing in the doorway. They exchange a serious look.

INT. MOORE BEDROOM - NIGHT

Sheila lies in bed. Robert, dejected, sits on the side.

ROBERT
Newton said I could expect a nice
bonus, but he didn't know anything
about Preston's job.

Sheila sighs wearily.

ROBERT
I got a call from a headhunter
today.

SHEILA
(Enthusiastic.)
Really?

ROBERT
Yeah, but the job's in China.

Sheila's disappointment is obvious.

ROBERT
Wait a minute. Let's think about
it. We don't have to worry about
Jessie. She's not going to be
here. She's gonna be in college.
(Pauses.)
The recruiter says I'll be able to
write my own ticket after three or
four years there.

SHEILA
Three or four years?

ROBERT
Think of it as an adventure. You
always wanted to travel.

EXT. GIS PLANT - NIGHT

A Gallant stops near the open gate of the GIS facility.

INT. GALLANT - NIGHT

Cheung sits behind the wheel. Wu sits in the passenger seat looking down at the large open door at the loading dock of the plant. There is no security. He points toward it.

INT. GIS PLANT/ROBERT'S OFFICE - DAY

Robert sits behind a monitor studying the blueprint of a piece of machinery. He sighs after a moment, then takes out his cellphone. He looks at the number of the headhunter. He is tempted, but he resists, then reconsiders and dials.

INT. JERRY FIELDING OFFICE - NIGHT

Jerry picks up a call on his headset.

JERRY
Hello.

ROBERT (V.O.)
Hi, Jerry? It's Robert. You called
me about a job in China.

JERRY
Oh yeah. Sure.

He starts to rummage through various files on his desk. *

ROBERT (V.O.)
I'd like to know a little more
about it.

Jerry smiles when he finds the file. *

JERRY
Well, they're still looking AND it
looks like your in luck. Mr. Wu is
actually in the states now.

INT. ROBERT'S HOME OFFICE - NIGHT

Robert talks on his cellular phone.

JERRY (V.O.)

I can arrange a dinner meeting and
you could hear it all directly from
the horse's mouth.

ROBERT

That's good, but let's not do it
here. It's a small town. I don't
want anyone seeing us talking.

JERRY (V.O.)

You name the place.

INT. GIS PLANT - NIGHT

Wu and Cheung photograph and video different piece of
equipment that produces the cellular glass insulation with
their iPhones. Workers view them warily, but no one says
anything. Eventually, Newton, the plant manager, strides
toward them.

NEWTON

Excuse me, can I help you?

Cheung puts down his camera, but Wu continues taking photos.

CHEUNG

Sorry, we were looking for a gas
station so we stopped in to ask for
directions.

NEWTON

(To Wu.)

Excuse me, you're going to have to
put down your phone.

Wu does so.

CHEUNG

What is it you make here?

WU

(To Newton.)

Could you give us a tour? We'd
love to see an American factory.

NEWTON

No, I'm sorry. You're going to
have to leave.

EXT. GIS PARKING LOT - NIGHT

Wu and Cheung get into their car and speed away.

INT. MALLORY KITCHEN - NIGHT

Mallory, with a glass of wine, answers the phone.

MALLORY

Mallory.

NEWTON (V.O.)

I just found two trespassers taking
pictures in the factory.

Her eyes narrow.

MALLORY

Describe them.

INT. GIS WALKER'S OFFICE - DAY

Mallory talks with Walker.

MALLORY

I think we should call the police.

WALKER

For what?

MALLORY

Trespassing.

WALKER

We don't even know they're the same
two people.

MALLORY

Who else would they be? They're a
threat to this company!

*
*

INT. SMALL TOWN RESTAURANT - NIGHT

Robert sits at a corner table with Wu and Cheung. Cheung
translates the entire conversation.

CHEUNG

I have read in the trade journals
about your contributions to
cellular glass technology.

(MORE)

CHEUNG (CONT'D)

I am also a systems engineer and I am very impressed. You have been my first choice for the position.

ROBERT

I'm very flattered, but, frankly, my wife isn't all that excited about moving to China.

Wu and Cheung exchange a glance. Wu smiles and continues.

WU

You will not need to stay in China long. We will only need you to consult when we set up the equipment and start production. And, later, we would keep you on retainer for help with any problems that might arise.

ROBERT

I'm interested, but there are some issues we have to discuss. I signed a non-compete contract when I started at G-I-S. How close is your product to our cellular glass insulation?

WU

Your cellular glass insulation is very good. The best available. It will be our goal to create a very similar product.

ROBERT

That might make it difficult for me.

WU

Would one hundred thousand dollars lessen your burden?

ROBERT

Yes, it would.

CHEUNG

We are prepared to pay you one hundred thousand dollars for the blueprints of your equipment and the formula of the insulation, and another one hundred thousand to help us get our plant started.

ROBERT
(Shocked.)
I can't do that. It's against the law.

CHEUNG
Big risk equals big reward.

ROBERT
I...can't.

CHEUNG
Mr. Moore, Robert, G-I-S obviously does not appreciate you. They are not making any commitment for you in their future. What do you owe them? Are they going to pay your children's college tuition? No. You have to do what is best for you and your family.

*
*
*
*
*
*
*
*

Wu smiles. He takes out a business card. He pushes it across the table.

WU
Think about it.

INT. MOORE HOUSE/KITCHEN - NIGHT

Robert sits across the table from Sheila.

SHEILA
You've got to tell the company.

ROBERT
What? That I was interviewing with a competitor? They'll never trust me again. Forget about Preston's job. I could get fired.

SHEILA
Then just say NO to the Chinese and we'll forget you ever had that meeting.

ROBERT
But what happens if they get that information from someone else. It could put us outta business. Half the town works there.

*

SHEILA

They won't. And the company can
take care of itself.

INT. GIS PLANT/CAFETERIA - DAY

Robert sits alone eating lunch. He eyes drift from table to
table. His co-workers all seem so happy. Lots of smiles and
joking around. Each face makes him feel guiltier.

INT. GIS/MALLORY'S OFFICE - DAY

Mallory sits behind her desk reading some papers. She hears a
knock and sees Robert standing in the doorway

MALLORY

Hi Robert. Can I help you?

CLOSE-UP OF ROBERT'S FACE.

He is nervous. He closes his eyes.

INT. GIS WALKER'S OFFICE - DAY

CLOSE-UP of ROBERT'S FACE.

Robert re-opens his eyes. The camera slowly pulls back to
reveal he is now in Walker's office talking to Walker and
Mallory.

ROBERT

So..I said no and left.

*

Walker and Mallory think. Robert quickly adds.

ROBERT

I just want to say that I thought
it was legitimate. I get calls
from head hunters occasionally, but
I am very happy here. I want you
to know that.

WALKER

Thanks Robert. We appreciate you
coming forward like this. I won't
forget it.

Walker gets up. He goes and puts an arm around Robert's
shoulder as he leads him to the door.

WALKER
I'm sure we'll need to talk about
this again later.

Robert nods and leaves. Walker closes the door behind him.
He turns to Mallory as he walks back to the desk.

MALLORY
This is serious. If someone takes
their bait it could bury us. We
have to call the F.B.I.

WALKER
That's just what we need, the
Federal government going through
our business.

MALLORY
Do you have any better suggestions?

Walker sits down. He sighs.

INT. FBI FIELD OFFICE/CARPENTER'S OFFICE - DAY

Special Agent JOSEPH CARPENTER, 36, answers the phone.

CARPENTER
This is Special Agent Joseph
Carpenter.... Yes.

He picks up a pen and prepares to take notes. His partner,
Special Agent SHARON GAO, 33, moves beside him to see what he
is writing.

CARPENTER
Just start at the beginning, Ms.
Mallory.

INT. GIS CONFERENCE ROOM - DAY

CLOSE-UP OF WEI CHEUNG.

A black and white surveillance photo fills a screen.

CARPENTER (O.C.)
His name is Wei Cheung. Twenty-
seven. A Chinese born naturalized
citizen of the United States. He
is currently attending graduate
school at U-C-L-A. He is either
the nephew or cousin of....

CLOSE-UP OF JIANGO WU.

We see a passport photo of Jiango Wu.

CARPENTER (O.C.)

Jiango Wu. Forty-Four. A Chinese national. He owns a small company that manufactures metal doors for the domestic Chinese market.

WIDER.

Carpenter and Gao update Mallory and Walker.

GAO

The company appears successful, but it doesn't seem profitable enough to account for the purchase of this valuable land...

The image on the screen shows Wu's new factory.

GAO

....and the construction of this facility. Nor does it appear he had any prior interest in cellular glass insulation.

WALKER

So someone else is behind him?

GAO

That's a reasonable inference.

MALLORY

The government?

CARPENTER

We can't connect that line yet, but your product is one that the P-R-C needs. The government has recently enacted some tough new commercial building regulations, and yours is one of the few insulating materials that meets the requirements for insulation and fire retardancy.

WALKER

I know. That's why we've been so dumbfounded about all the obstacles they've been throwing in front of us to get into their market.

CARPENTER

They may want to acquire your product, with or without your company's approval.

*
*

MALLORY

What's the next step? Do you have a case?

GAO

With a little additional evidence, we could arrest Mr. Cheung on conspiracy to steal trade secrets, but he's the little fish.

Carpenter changes the image back to Wu.

CARPENTER

We want the big one: Wu.

(Pauses.)

But to catch him, we're going to have to lure him back to the United States.

MALLORY

With what?

CARPENTER

The same thing that brought him here: Your secrets.

Walker doesn't like the idea.

CARPENTER

We'd like to set up a sting operation using your employee. Wu put the ball in his court, let's have him bounce it back and see what happens.

WALKER

(Interrupting.)

We're not secret agents, Agent Carpenter. We make insulation. I'm not putting one of my employees in harms way for this.

(To Mallory)

We're under no obligation to comply with this are we?

Mallory nods no, but she doesn't agree with his viewpoint.

WALKER

And lets say we catch these guys
and it goes to trial. They could
subpoena the same documents the
Chinese tried to steal.

GAO

Mr. Walker, there are legal
protections that would keep your
proprietary information from public
disclosure.

MALLORY

I think that's true, Fred. The
Justice Department is very careful
about protecting US trade secrets.

Walker stands up.

WALKER

I want to thank you for all of your
help, but we're done here.

INT. GIS LOBBY - DAY

Mallory walks Carpenter and Gao toward the door.

MALLORY

I'm sorry gentlemen. We've worked
for over a decade to develop this
product and he can't endanger the
business or stock prices by risking
our trade secrets becoming public
in court

*

CARPENTER

We completely understand, but he's
wrong. We're on your side. So are
the courts. I haven't seen a case
yet that didn't work with the
victim business to keep that from
happening. We NEED to catch these
guys. If it isn't you it will be
another company.

Carpenter nods. Mallory stops.

MALLORY

If I convince him to do it, and
something goes wrong, it's going to
be my neck.

GAO

We've got your back on this. It's
our job to make sure that doesn't
happen.

*
*

INT. WALKER GARAGE - DAY

Walker puts his golf clubs in the trunk of his Cadillac. He
gets into the car and starts the engine. He pushes a button
and the garage door begins to open to reveal Mallory, who is
dressed in more casual weekend clothes.

*

INT WALKER CADILLAC - DAY

Mallory climbs into the passenger seat

MALLORY

We've got to do this, Fred.

WALKER

Why? We'd be taking a huge risk.
What about stock prices when this
hits the press.

*

MALLORY

People see we have a unique product
worth stealing. Isn't that what
we're paying our advertising and P-
R agencies to do?

Silence. Walker looks her in the eyes.

WALKER

Margaret, why are you really here?

MALLORY

On principle.

Walker laughs.

WALKER

When I bring up principle you
usually bring up our stock prices.
You've just taken that off the
table.

MALLORY

Ok, so... maybe I'm just pissed
off.

(MORE)

MALLORY (CONT'D)

Paul, came by my office and said he thinks Cheung might have been pulling a USB drive out of the computer when he caught him at his desk.

(Pauses.)

We haven't spent twenty years building this company to have them steal what we've created. Besides, I like this town. And it would die if we went out of business.

She pauses for a moment, then smiles.

MALLORY

So screw em! Lets work with the Feds and take these suckers down!

He smiles and shakes his head no, but he knows she's right.

INT. GIS WALKER'S OFFICE - DAY

Robert is surrounded by Walker, Mallory, Carpenter and Gao.

ROBERT

You want to do what?

GAO

We want to set up a sting operation, but we need your help.

ROBERT

Why me?

GAO

They know you. We need you to call them and say you want to make the deal.

Silence. Robert, distressed, looks at Mallory and Walker.

ROBERT

Do you want me to do this?

MALLORY

We'd like to see these guys face justice but we don't want you to do anything you'd be uncomfortable doing.

(Pauses.)

Your decision will have no bearing on your job here.

(MORE)

MALLORY (CONT'D)

We're very grateful to you for making us aware of the problem.

ROBERT

May I discuss this with my wife?

CARPENTER

I'm afraid not. This must be kept secret. Only the F-B-I and the people in this room will know anything about it.

Silence, then Robert looks up and meets Mallory's eyes.

ROBERT

I'm just an engineer. Can't you find somebody who's trained for this sort of thing?

CARPENTER

We would if we could. But they've been researching your company and reading the trades. They know the people who work here and who would have access to what they need.

(Pauses.)

Plus, before this is over, someone is going to ask a question that only an engineer could answer.

(Pauses.)

We'd like it to be you, but we understand if you're not comfortable with this. It is completely voluntary.

*
*
*
*
*

Robert, head down, nods almost imperceptibly in agreement.

EXT. FBI FIELD OFFICE- DAY

Traffic moves in front of the building.

CARPENTER

We're going to need access to your e-mail and social networking accounts.

INT. FBI FIELD OFFICE - DAY

Robert sits with Carpenter and Gao. A laptop sits open before them. Gao hands Robert a piece of paper.

GAO

We'd like you to post these messages on your twitter and Facebook accounts. Indications of disgruntlement, marital problems, financial hardships, and gambling issues make people susceptible to recruitment. Anything that could be used as leverage to make people do things they normally wouldn't.

*
*
*
*

ROBERT

Ok.

Carpenter motions to Robert's email account on the computer.

CARPENTER

We'll also be monitoring your email once we initiate contact.

GAO

We don't want to exchange a lot of e-mails with them. Our goal is to get them talking to you on the phone and then get them to meet you in person.

Robert nods.

CARPENTER

Let's get the party started.

Carpenter turns to the computer. He opens up a letter in Robert's draft folder addressed to the email address on the business card Wu gave him. The email expresses Robert's desire to talk more. Carpenter moves aside. Robert moves over and clicks the send button. Carpenter turns to Robert with a smile.

CARPENTER

Welcome to counter espionage.

Robert smiles.

GAO

Just remember, you're not James Bond.

SERIES OF SHOTS.

This sequence consists of a quick montage showing the email exchanges. Music under.

A). Wu gets the email from Robert, stating his interest. We see text highlighted, "I don't want to discuss anything sensitive in e-mail. We have to talk."

B) Carpenter and Robert are alerted simultaneously that an e-mail has arrived. Carpenter gets it in his car. He smiles. *
It includes a Chinese phone number and a call time. *

INT. FBI FIELD OFFICE/CONFERENCE ROOM - DAY

Carpenter and Gao talk with Robert. Two other technicians sit in the room to monitor and record the call.

CARPENTER

I'll be writing you notes during the conversation. Remember, we need him to acknowledge the illegality of the transaction. And we want a specific requirements list, and a delivery date.

Robert nods, but it is obvious he's nervous.

GAO

Just do it like we practiced.
You'll be fine.

After nodding to the technicians, Carpenter dials the number.

INT. CHINESE OFFICE - NIGHT

The phone rings in a plush office. Wu answers. Mr. Big is seated beside him. (This location is intercut with the FBI Field Office Conference room.)

WU

Hello.

ROBERT

Hello Mr. Wu. This is Robert.

WU

Hello Robert. Good to hear from you.

ROBERT

Thank you. Well, I am prepared to deliver the information to you for two hundred thousand dollars, but I don't like the payment schedule.

WU

How so?

ROBERT

I only get twenty-five thousand dollars upon delivery. How do I know I'm going to get the rest of the money once you get back to China?

WU

Mr. Moore, you cannot expect us to give you all of the money without verifying the documents and making sure they are complete.

(Pauses.)

Neither of us has recourse to the law. We are obligated to trust each other.

ROBERT

You need me more than I need you.

WU

We both need each other, Mr. Moore. Think of me as the solution to your tuition problem.

*
*
*

Robert is shocked they know about Jessie. He turns to Carpenter and Gao. Carpenter writes: "Agree"

ROBERT

Okay. You have a deal.

WU

Excellent. You will see all of your money, Mr. Moore. I guarantee it.

WU

I understand your aversion to e-mail, but I have just sent you a list of everything we need.

Gao turns one of the technicians laptops toward Robert just as the email arrives. He opens the document. It is filled with highly-detailed technical information. Gao and Carpenter look at it over Robert's shoulder. They are very excited.

ROBERT

I got it.

WU
Will that be a problem?

ROBERT
It looks doable.

Robert turns to Carpenter. He mouths the word: When?

ROBERT
When?

WU
How about next Saturday?

Robert turns to Carpenter and Gao, who nod their heads in agreement.

ROBERT
That's good.

WU
Excellent. Mr. Cheung will arrange
the details with you.

INT. FEDERAL BUILDING - DAY

Robert hangs up the phone. Gao and Carpenter pull the computer closer to look at the requirements list. They smile and nod without saying a word. The Robert begins to smile, as the tension of the phone call begins to recede. Then his expression quickly changes.

ROBERT
Wait a minute. Did he say next
Saturday?

CARPENTER
Yeah, why?

ROBERT
That's my wife's birthday. I'm
suppose to take her out to dinner.

Gao laughs.

GAO
Sounds like somebody's gonna be
sleeping on the sofa.

The others laugh. Robert half laughs, but isn't so sure.

EXT. MOTEL - DAY

*

The two story motel is clean and well-maintained.

ROBERT (V.O.)

This is not what I signed up for.

INT. MOTEL BATHROOM - DAY

Robert stands with his pants down as the Technician tapes a battery pack and transmitter to his inner thigh. Carpenter watches.

TECHNICIAN

Don't worry, the real problem comes when it's time to take it off.

(Pauses.)

We should have shaved this part of your leg.

ROBERT

No thanks. I already have enough to explain to my wife.

INT. MOTEL ROOM - DAY

Robert and the technician step out of the bathroom to find Carpenter, Gao and other technicians and agents waiting for him. They applaud.

CARPENTER

Ready for your close-up?

ROBERT

(Obviously a bit nervous)

As ready as I'll ever be.

*

Carpenter gives Robert a tour of the suite's sitting room. He points to a chair.

CARPENTER

I want you sitting here.

He motions to a sofa beside it.

CARPENTER

And Wu and Cheung there. Our camera is here.

*

*

He motions to a lamp on a table near the two seats. Gao puts a briefcase on the table. She opens it reveal the documents stamped Top Secret.

*

*

Robert lifts the documents from the briefcase and, as he does *
so, almost knocks over the lamp. His nerves are showing. *

ROBERT *
Sorry, I'm not sure I'm your best *
choice for this... *

CARPENTER *
Placing a comforting hand on his shoulder. *

Relax Robert. You'll be fine. *
Carpenter's cellphone rings. He answers.

CARPENTER *
They are? Okay thanks. *
(To Gao and Robert) *
They're coming early. They're *
enroute. Three minutes out. *

Carpenter hangs up *

ROBERT *
Now noticeably distressed. *

Why are they early? Do they know? *
Oh god, I don't know if I'm up for *
this. *

GAO *
It happens. Take a deep breath. *
It doesn't mean anything. You'll *
do great. *

Gao touches his shoulder, smiles, looks him in the eye and *
repeats. *

GAO *
You'll do great. *

EXT. MOTEL - DAY

Carpenter and Gao and the other agents hustle out of Robert's *
room and enter an adjacent one.

INT. ADJOINING ROOM - DAY

Carpenter, Gao and the others enter the room. The technicians already have the monitors set up. Robert can be seen sitting in his assigned chair. He closes the briefcase and puts it on the floor.

CARPENTER

Show time. Do you think he'll hold up?

GAO

He'll hold up.

Suddenly, Robert shoots up out of his feet and disappears out of frame. The agents turn to each other in confusion. Then a person could be heard vomiting.

GAO

Want me to go over?

Carpenter gestures for her to wait. Off camera, they hear the sound of a toilet and a sink. Robert reappears wiping his mouth with a hand towel.

ROBERT

I'm okay.

The agents breathe a sigh of relief, but are left with a look of worry about how the situation will go down.

EXT. MOTEL - DAY

Surveillance footage captures Wu and Gao walking down the external 2nd floor walkway toward Robert's room. Wu carries a briefcase. They stop and knock on the door.

INT. ROBERT'S ROOM - DAY

Robert opens the door to reveal Wu and Cheung.

ROBERT

Come in.

Robert, still a bit nervous, shakes their hands and closes the door behind them. He motions to the sofa as he sits down in his chair. As Wu sits down, he places his briefcase on the table in front of the camera in the lamp.

INT. ADJOINING ROOM - DAY.

Carpenter and Gao, now clad in bulletproof vests, stand with others watching the monitor blocked by the briefcase.

CARPENTER

No, no, no!

INT. ROBERT'S ROOM - DAY

Robert reaches over and grabs Wu's briefcase. He puts it on the floor, unblocking the camera, before Wu can object.

ROBERT

We're going to need the light.

INT. ADJOINING ROOM - DAY

Carpenter turns to Gao.

CARPENTER

My man!

INT. ROBERT'S ROOM - DAY

Robert nods toward Wu's briefcase.

ROBERT

I assume that's the money.

CHEUNG

Yes. Do you have the documents?

ROBERT

Yes, and, frankly, I can't wait to get rid of them.

Robert takes the briefcase from beside his seat and places it on the coffee table between them. Robert motions for them to open it up. They do so. Their eyes light up when they see the documents. Cheung, as the engineer is particularly anxious to examine them. They think they're authentic.

ROBERT

You'll need to make sure customs doesn't see Top Secret on these pages or we'll all go to jail.

CHEUNG

Don't worry Robert.

ROBERT
I *am* worried.

*

CHEUNG
We will take care of everything.

*

Robert takes the documents from Wu and Cheung, and puts them back in the briefcase. Wu smiles. He lifts up his briefcase and puts it on the table.

WU
Here is your money.

Robert opens the case and examines a thick wad of bills.

*

CHEUNG
Do you need to count it?

*

*

ROBERT
No. I trust you.

*

*

Wu, Cheung and Robert stand up. Wu extends his hand. Robert shakes it.

*

*

WU
Thank you Robert. We look forward
to working with you. We will be
in touch soon.

*

*

*

*

Robert nods. He leans heavily on the back of the door as it shuts. He smiles weakly and is noticeably relieved.

*

*

EXT. MOTEL - DAY.

*

Intercut CCTV and real footage of of Robert's door opening; Wu and Cheung leaving. They step away from the building and head for their car. In seconds, they find themselves surrounded by a large number of FBI agents. Gao and Carpenter approach them.

*

*

*

*

*

CARPENTER
FBI. Set down the briefcase and
put your hands behind your head.

*

*

*

Wu and Cheung are stunned. They freeze.

*

GAO
Now!

*

*

EXT. MOTEL - DAY.

Robert watches as Wu and Cheung are cuffed from a second floor balcony.

MALLORY (V.O.)
If they'd found someone without
your sense of loyalty....

EXT. GIS ADMINISTRATION BUILDING - EVENING.

Mallory and Robert walk toward the parking lot.

MALLORY
.....they could have put us out of
business within a few years.

ROBERT
I'm not as loyal as you think... I
considered their offer for a while.

MALLORY
Robert, we all get offers. And
we're all tempted to do something
we shouldn't at times. What counts
is what you DID do.

She starts walking away, then calls back to him.

MALLORY
And don't think we would have let
you go so easily. You might have
even forced us to offer you that
promotion!

She walks away. He smiles.

INT. MOORE HOUSE/LIVING ROOM - EVENING

Robert, Sheila and Jessie watch a news story play on television. Footage of Wu can be seen.

ANNOUNCER (V.O.)
Chinese businessman Jiango Wu pled
guilty today in the United States
District Court for conspiracy to
steal the trade secrets of Iowa-
based General Insulation Solutions.

Footage of Robert leaving the courthouse fills the screen.

ANNOUNCER (CONT'D)

One of the key elements of the
prosecution's case was the key
testimony of a brave...

*
*

Jessie shrieks with pride.

ANNOUNCER (CONT'D)

....G-I-S employee who worked
undercover with the FBI.

*

Jessie's phone rings. She gets up as she answers it.

JESSIE

Yeah, we're watching it now. My
dad rules!

Jessie leaves the room. Sheila turns to Robert with pride.

SHEILA

I can't believe you kept it a
secret from me.

ROBERT

I could have told you, but then I
would have had to kill you.

SHEILA

Is that so? Well I almost killed
you for missing my birthday, so
we're even.

He laughs. They kiss.

EXT. OFFICE - NIGHT.

Mr. Big watches a man type an employment ad onto a website.

INT. GIS OFFICE - DAY.

Another Engineer sits behind a desk surfing the web. He
clicks on an ad that reads: "Engineer Wanted." The text on
the next screen reads: "Technical talent wanted to explore
the Asian market. We are looking for someone with 10 years
of experience with GIS cellular glass..."

FADE OUT.

THE END

*

The Engineer Talking Points

What techniques were used by the subjects to illicitly acquire RIS trade secrets?

- 1) Social media spotting and assessing
- 2) Joint venture
- 3) Headhunter/recruitment of insider
- 4) Cyber intrusion (via unprotected USB ports)
- 5) Trespassing
- 6) Bribery
- 7) Online job ads on Craigslist, Monster.com, etc.

What actions could RIS have taken to strengthen their security program?

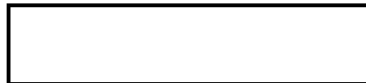
- 1) Issue visitor badges and require visitor sign in sheet
- 2) Require escorted access at all times
- 3) Not leaving computers unlocked while unattended
- 4) Disable USB drives and other removable media
- 5) Keep gates locked and/or do not leave them unmonitored
- 6) Create an easier (more anonymous) reporting channel for Robert
- 7) Raise employee awareness of threats to RIS Trade Secrets (even when located in a small town)
- 8) Restrict physical/electronic access to trade secrets

What indicators could a small company like RIS have used to proactively detect a potential insider like Robert:

- 1) Unusual or unauthorized access to trade secret information (especially leading up to termination or resignation)
 - a. Excessive printing
 - b. Use of encryption
 - c. Spike in data transfer amounts
 - d. Spike in e-mail and USB usage
 - e. Increase in foreign IP traffic
 - f. Unusual network access times
- 2) Unexplained wealth or affluence (Princeton University tuition paid)
- 3) Unusual foreign travel (or unreported foreign travel for those required to report it)
- 4) Disillusionment/entitlement due to missed promotions or other perceived grievances
- 5) Increased amount of non-business related activities (i.e.: web surfing, job hunting)

THE ENGINEER

Written by



b6

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1 FADE IN. 1

Authentic news footage of the Shanghai apartment fire. [Note: *
If footage is acquireable] *

ANNOUNCER (V.O.)
Protests continue in Shanghai today
as a result of a deadly apartment
fire that killed fifty-three people
and wounded seventy others last
month....

Cut to an empty warehouse / factory space with a conference *
table or large desk in the middle of the room. Seated, *
looking troubled and watching a monitor, are Wei and the *
dignified MR. BIG. *

ANNOUNCER (V.O.)
....The government has vowed to
tighten building guidelines and
safety codes.

FADE OUT.

FADE IN.

2 EXT. MONTICELLO IOWA - DAY. 2

SERIES OF AERIAL AND INTERIOR SHOTS. Aerial shots are also *
used for opening production credits. *

Robert drives his aging Buick LeSabre along a country road on
his way to work, tapping occassionally on the steering wheel. *
The General Insulation Solutions (RIS) plant can be seen in *
the distance at the edge of a small town in many of the
shots.

3 INT. BUICK - DAY. 3

Robert suddenly notices the engine temperature gauge on the
dashboard is in the red. He looks up. Steam leaks out from
under the hood as he swears under his breath.

4 EXT. GAS STATION - DAY. 4

The mechanic raises the car up on lift, looking under the *
chasis. Robert watches. *

MECHANIC
When you gonna put that thing out
of its misery?

ROBERT

When my youngest finishes college.

MECHANIC

Well you better tell her to hurry up.

Sheila, in a late model minivan, pulls into the station. She gets out, walks over to them. *

SHEILA

Hey Virgil. *

MECHANIC

Sheila. *

ROBERT

Thanks for coming. I can't be late for this meeting. *

MECHANIC

I can get someone to drive you home. *

SHEILA

(To Mechanic.) *

Thanks. *

(To Robert.) *

You really think they'll give you the promotion?

ROBERT

Preston's retiring next year. I'm the next in line. *

SHEILA

What if they don't?

Robert turns to the engine of the car. Steam still leaks from it.

ROBERT

They will.

5

INT. MINIVAN ~ DAY

5

Robert drives. His cellphone rings. He looks at the number. He doesn't recognize it but answers anyway.

ROBERT

Robert Moore.

6 INT. JERRY FIELDING OFFICE - DAY.

6

JERRY FIELDING, 34, talks into a headset as he looks at Robert's information on a computer monitor. (This location is intercut with Robert driving in the minivan.)

JERRY

Mr. Moore, this is Jerry Fielding with People Power, an executive placement service out of New York.

ROBERT

OK....

JERRY

I just wanted to call and see if you were happy with your work.

ROBERT

With the work, yes.

JERRY

How 'bout the money?

Robert doesn't answer that.

JERRY

I found your resume on LinkedIn, and I think you'd be perfect for a plant manager listing we have.

ROBERT

Oh yeah? Where?

JERRY

Advanced Insulation Industries. Shanghai.

Robert laughs. Jerry flips to Robert's Facebook page.

ROBERT

As in China?

*
*

JERRY (V.O.)

I don't think you'll be laughing when you hear the salary.

ROBERT

There's no way I can move to China.

JERRY

Think of it as a vacation. An adventure.

*

(MORE)

JERRY (CONT'D)

You stay there three or four years,
come home with a huge nest egg, a
new title and the world's your
oyster.

ROBERT

No. I don't think that'll work for
me.

JERRY

Think about it. You can talk to
our client Mr. Wei about your
concerns. I believe much of the
work can be handled through video
conferencing.

*
*
*
*

7 EXT. RIS PLANT/GATE - DAY

7

*

Robert drives in through the large open gates of the complex.

8 INT. MINIVAN - DAY.

8

*

Robert slows down to avoid two Chinese visitors crossing his
path. Once they are out of the way, he parks his car in a
nearby spot. The Asians walk toward the administration
building.

*
*
*

9 EXT. RIS ADMINISTRATION BUILDING - DAY.

9

*

Wei and his assistant WEI CHEUNG, 27, step up from the
parking lot onto the pavement in front of the building. Wei
gives the factory itself a longing glance before he turns and
walks toward the building.

*
*

10 INT. RIS LOBBY - DAY.

10

*

MARGARET MALLORY, 48, walks across the lobby to Wei and
Cheung, who sign in at the security desk.

*

MALLORY

Mr. Wei.

*

Wei and Cheung turn to her. He motions to Wei.

*

WEI

A pleasure to meet you. This is
Wei Cheung, my assistant.

*

Cheung bows, then Mallory shakes hands with Wei and Cheung

*

MALLORY

My name is Margaret Mallory. I am
the general consul for R-I-S.

*

They walk toward the elevators.

WEI (O.C.)

*

As you see, we have acquired
sufficient modern factory space,
all the necessary zoning and
environmental permits and a fifty
million dollar line of credit.

11 INT. RIS CONFERENCE ROOM - DAY

11

*

FRED WALKER, 60, the amiable President of RIS, sits with
Mallory at one side of the table looking at a power point
presentation projected on a screen, that includes photos of
the factory in China while Wei speaks.

*

*

*

*

WEI (CONT'D)

*

All we need are pieces of your
specialized equipment and we can
start manufacturing your glass
insulation in China within a matter
of months.

*

WALKER

I want to thank you for coming and
making your offer, but we are
already in negotiations to build
our own plant in China.

WEI

*

We understand. But working with
the Chinese government is a very
slow process. Without our help, it
will take you three to five years
to reach the Chinese market. That
means tens of millions in lost
revenue. You need a Chinese
partner. We will do all the work,
and split the profits with you.

*

*

*

*

*

*

*

MALLORY

Mr. Wei, our proprietary
manufacturing process is what
differentiates us in the market.
We cannot allow it to leave our
premises. Our plan is to
manufacture the insulation here,
then finalize the production
process in China.

*

*

*

Wei shakes his head no again.

CHEUNG

We understand completely. I assure
you we can take whatever
precautions you deem necessary.

12 INT. RIS OFFICE RECORDS ROOM - DAY

12

Robert finds DENNIS Wilde, 56, the VP of Operations, looking
for some blueprints in the records room. It is not where he
wanted to meet with him and his discomfort is apparent

ROBERT

Hi Dennis. Your secretary said I'd
find you here. We had a meeting
scheduled for now?

WILDE

Oh hi Robert, sorry about that. I
have to approve the new production
line blueprints before we send them
off. Don't suppose you know where
they are?

ROBERT

(He walks to a file cabinet, unlocks the drawer, pulls out
the blueprints and hands them to Newton)

Sure....I was hoping I could talk
to you about the new position
that's opening up when Preston
leaves.

WILDE

Everyone here, in management,
appreciates what you've done for
the company Robert.

ROBERT

Subconsciously begins to tap his finger on the desk, or
perhaps lightly on a stapler sitting on the desk.

I appreciate that. I just need to
know if I have a shot at the job.

WILDE

There honestly haven't been any
serious discussions about his
replacement yet.

(MORE)

WILDE (CONT'D)

You will, of course, be seriously considered for the position.

(Pauses.)

And, I can tell you, just between us, profits and productivity are up, and that'll be reflected in bonuses this year.

Those words don't put Robert at ease. At that moment, another employee enters the records room, ending the conversation and increasing his discomfort.

*
*
*

13 INT. RIS CONFERENCE ROOM - DAY

13

*

Walker and Mallory listen with growing impatience as Wei and Cheung speak.

*

WEI

*

If you manufacture in China, you will save both transportation and labor costs. It is a win/win.

Walker glances at his watch before turning back to his visitors. He stands.

*

WALKER

Gentlemen, I want to thank you for your proposal. We will keep it in mind as we consider our options.

Walker is obviously signaling an end to the meeting. Cheung leans over to Wei and whispers something in his ear. Wei nods. Cheung turns back to Walker.

*

CHEUNG

I apologize, but I was wondering if I could use the rest room?

*

WALKER

No problem. Just down the hall to your left.

CHEUNG

Thank you.

Cheung leaves. Walker sits back down. Wei smiles and continues informal dialogue with Walker and Mallory.

*
*

14 INT. RIS CORRIDOR - DAY

14

*

Cheung makes a left at the bottom of the corridor and finds the mens room, but continues toward some office cubicles.

15 INT. RIS CUBICLE - DAY 15 *

Cheung glances around before slipping into an empty cubicle. He wakes up the computer as he takes a thumb drive out of his pocket. He prepares to put it in the USB port. *

PAUL (O.C.)

Excuse me.

Cheung turns to find an incredulous worker, PAUL THOMAS, standing at the opening of the cubicle. Cheung smiles as he quickly pockets the thumb drive. *

16 INT. RIS CONFERENCE ROOM - DAY 16 *

Paul leads Cheung back into the room where Mallory, Walker and Wei wait for him. *

PAUL

I found this gentleman in my office on my computer.

Mallory and Walker, shocked, turn to Cheung. He smiles.

CHEUNG

I'm so sorry, when I left the restroom I saw an open computer and tried to check my email.

Mallory glances at Walker before turning back to Wei. Standing, obviously wrapping up the meeting *

WALKER

Well gentlemen, I want to thank you for coming, and we will consider your proposal. *

17 INT. RIS LOBBY - DAY 17 *

Mallory leads Wei and Cheung to the front door. Wei steps closer to Mallory with a smile. *

WEI

We have come all this way. Would it be possible to take a tour of your plant while we're here? *

MALLORY

Sorry. I'm afraid we do not permit tours of our factory. *

18 EXT. RIS ADMINISTRATION BUILDING - DAY 18 *

Wei and Cheung walk out of the building as Mallory looks on suspiciously. Wei and Cheung walk toward their car. *

19 INT. MARGARET MALLORY'S OFFICE - DAY 19 *

Paul knocks on the door. Mallory looks up at him. *

MALLORY

Come in.

Paul steps inside.

PAUL

I didn't want to say this in front of Mr. Walker and everybody, but I think that guy tried to plug a jump drive into my computer.

MALLORY

What did you see? *

20 INT. MOORE HOUSE/ENTRANCE HALL 20

Robert steps wearily into the house. She runs up and throws her arms around him.

JESSIE (O.C.)

Daddy! I got accepted To Princeton! *

ROBERT

(truly happy for his daughter)

That's wonderful, honey! *

Congratulations! *

Robert turns from her to Sheila, who is standing in the adjacent dining room. They exchange a serious look. *

21 INT. MOORE BEDROOM - NIGHT 21

Sheila is getting ready for bed in the adjacent bathroom. *

Robert, dejected, sits on the side of the bed. *

ROBERT

Newton said I could expect a nice bonus, but he didn't know anything about Preston's job.

Sheila sighs wearily.

ROBERT
I got a call from a headhunter
today.

SHEILA
(Enthusiastic.)
Really?

ROBERT
Begins to tap lightly (and
subconsciously) on his leg
Yeah...but the job's in China.

*
*
*

Sheila's disappointment is obvious.

SHEILA (OPTIONAL LINE)

(Sarcastic)
Yeah, that's where we're gonna
move.

*

*
*
*

21a INT. MOORE KITCHEN - DAY

21a *

Following morning, at the breakfast table

*

ROBERT
Maybe we should at least think
about it. We'll be able to pay for
Jessie's college.
(Pauses.)
The recruiter says I'll be able to
write my own ticket after a few
years.

*
*
*

*
*

SHEILA
A few years?

*
*

Sheila stands up and walks away in disgust

*

ROBERT
Think of it as an adventure. You
always wanted to travel.

*

21b EXT RIS PLANT ROBERT'S OFFICE - DAY

21b *

ROBERT
Think of it as an adventure. You
always wanted to travel.

*
*
*

21c SHEILA - OPTIONAL LINE 21c *

On phone with Robert, feeling and looking isolated in kitchen, mulls it over. *

Yeah.... *

22a EXT RIS PLANT - DAY 22a *

22b INT. RIS PLANT/ROBERT'S OFFICE - MORNING 22b *

Robert sits behind a monitor studying the design of a piece of machinery. He sighs after a moment, looks around, then takes out his cellphone. He looks at the number of the headhunter. He is tempted, but he resists, then reconsiders and dials. *

ROBERT *

Hi, Jerry? It's Robert. You called me about a job in China. *

23 INT. JERRY FIELDING OFFICE - DAY 23 *

Jerry picks up a call on his headset. *

JERRY *

Oh yeah. Sure. *

He starts to rummage through various files on his desk. *

ROBERT (V.O.) *

I'd like to know a little more about it. *

Jerry smiles when he finds the file. *

JERRY *

Well, they're still looking AND it looks like you're in luck. Mr. Wei is actually in the states now. *

24 INT. RIS ROBERT'S OFFICE - DAY 24 *

Robert talks on his cellular phone. *

JERRY (V.O.) *

I can arrange a dinner meeting and you can hear it all directly from the horse's mouth. *

ROBERT *

Tapping lightly on his desk *

That's good, but let's not do it *
here. It's a small town. I don't *
want anyone seeing us talking. *

JERRY (V.O.) *
You name the place. *

25 EXT. RIS PLANT - NIGHT 25 *

A car stops near the open gate of the RIS facility. *

26 INT. GALLANT - NIGHT 26

Cheung sits behind the wheel. Wei sits in the passenger seat *
looking down at the large open door at the loading dock of *
the plant. There is no security. He points toward it. *

EXT. RIS PLANT - NIGHT. *

Cheung and Wei drive through the open door of the plant. *

27 INT. RIS PLANT - NIGHT 27 *

Wei and Cheung walk along a darkened pathway and through an *
open door into the factory where they begin to photograph *
pieces of equipment with their iPhones. Workers view them *
warily, but no one says anything. Eventually, Newton, the
plant manager, strides toward them.

NEWTON
Excuse me, can I help you?

Cheung puts down his camera, but Wei continues taking photos. *

CHEUNG
Forgive us, we were lost and saw *
your open gate so we stopped in to *
ask for directions.

NEWTON
(To Wei.) *
Excuse me, you're going to have to
put down your phone.

Wei does so. *

CHEUNG

Sorry. It all looks very
interesting. What is it you make
here?

WEI

(To Newton.)

Could you give us a tour? We'd
love to see an American factory.

NEWTON

No, I'm sorry. You're going to
have to leave.

28 EXT. RIS PARKING LOT - NIGHT

28

Wei and Cheung get into their car and speed away as Newton,
who has escorted them outside, dials his cellphone

29 INT. MALLORY KITCHEN - NIGHT

29

Mallory, with a glass of wine, answers the phone.

MALLORY

Mallory.

NEWTON (V.O.)

I just found two trespassers taking
pictures in the factory...I got
their license plate number.

Her eyes narrow.

MALLORY

Describe them.

30 INT. SMALL TOWN RESTAURANT - DAY

30

Robert sits alone at a corner table, feeling slightly
uncomfortable. He suddenly looks up as camera dollies around
to reveal Wei and Cheung.

WEI

Robert, it is nice to meet you. I
am Li Wei and this is my associate,
Wei Cheung.

ROBERT

Nice to meet you.

CHEUNG

I have read in the trade journals about your contributions to glass insulation technology. I am also a systems engineer and am very impressed. You are my first choice for the position.

*
*
*
*

ROBERT

I'm very flattered, but, frankly, my wife isn't all that excited about moving to China.

Wei and Cheung exchange a glance. Wei smiles and continues.

*

WEI

You will not need to stay in China long. We will only need you to consult when we set up the equipment and start production. And, later, we would keep you on retainer for help with any problems that might arise.

*

ROBERT

I'm interested, but there are some issues we have to discuss. I signed a non-compete when I started at R-I-S. How close is your product to our glass insulation?

*
*
*

WEI

Your glass insulation is very good. The best available. It will be our goal to create a very similar product.

*
*

ROBERT

That might make it difficult for me.

WEI

Would two hundred thousand dollars lessen your burden?

*
*

ROBERT

(Surprised.)
Yes...it would.

*
*
*

WEI

We are prepared to pay you one hundred thousand dollars for the blueprints of your equipment and the formula of the insulation, and another one hundred thousand to help us get our plant started.

ROBERT

(Shocked.)

I don't think I can do that. It's illegal.

CHEUNG

Mr. Wei is simply making you a legitimate offer based on your considerable engineering experience.

ROBERT

He looks down and nods almost imperceptibly

CHEUNG

Mr. Moore, Robert, it is your life's work, your knowledge, that we seek. Not theirs.

Wei smiles. He takes out a business card. He pushes it across the table.

WEI

But...you must do what is best for you and your family. Think about it.

30a EXT. ROBERT WALKS DOWN MAIN STREET AWAY FROM RESTAURANT
ABSENTLY FLICKING MR WEI'S BUSINESS CARD WITH HIS THUMB

30a

31 INT. MOORE HOUSE/KITCHEN - NIGHT

31

Robert sits across the table from Sheila.

SHEILA

Are you gonna tell the company.

ROBERT

What? That I was interviewing with a competitor? Forget about Preston's job. I could get fired.

SHEILA

Then just say NO to the Chinese and we'll forget you ever had that meeting.

ROBERT

But what happens if they get that information from someone else. It could put us outta business.

*

SHEILA

They won't. And the company can take care of itself.

32 INT. RECORDS ROOM - DAY

32

*

Robert enters and opens file drawer with a key, then partially pulls a blueprint from a folder. He hesitates, obviously conflicted. Just then a friendly co-worker interrupts the moment

*

*

*

*

CLAUDIA

Hi Robert.

*

*

ROBERT

Oh, hi Claudia. How are you?

*

*

CLAUDIA

Good! Don't get a chance to see you much...you never seem to leave the plant. Anything I can help you find?

*

*

*

*

*

ROBERT

No, no, I'm good. Thanks Claudia. Good to see you.

*

*

*

Robert returns the blueprint to the folder and departs.

*

33 INT. RIS/MALLORY'S OFFICE - DAY

33

*

Mallory sits behind her desk reading some papers. She hears a knock and sees Robert standing in the doorway

MALLORY

Hi Robert. Can I help you?

CLOSE-UP OF ROBERT'S FACE.

He is nervous. He closes his eyes.

34 INT. RIS WALKER'S OFFICE - DAY

34 *

CLOSE-UP of ROBERT'S FACE.

Robert re-opens his eyes. The camera slowly pulls back to reveal he is now in Walker's office talking to Walker and Mallory.

ROBERT
So..I said no and left.

Walker and Mallory think. Robert quickly adds.

ROBERT
I just want to say that I thought it was legitimate. I get calls from head hunters occasionally, but I am very happy here. I want you to know that.

WALKER
Thanks Robert. We appreciate you coming forward like this. I won't forget it.

Walker gets up. He goes and puts an arm around Robert's shoulder as he leads him to the door.

WALKER
I'm sure we'll need to talk about this again later.

Robert nods and leaves. Walker closes the door behind him. He turns to Mallory as he walks back to the desk.

WALKER
I'm impressed he came forward.
That took guts.

*
*
*

MALLORY
Yeah.
(Pauses.)
This is serious Fred. If someone takes their bait it could bury us. We have to call the F.B.I.

*
*
*

WALKER
That's just what we need, the Federal government going through our business.

MALLORY
We just can't pretend this didn't happen.

*
*

(MORE)

MALLORY (CONT'D)

It's a threat to the company. And
what if they try to do this to
someone else?

*
*
*

Walker sits down. He sighs and nods almost imperceptibly.

*

35 INT. FBI FIELD OFFICE GYM OR EXITING OFFICE - DAY

35

*

Special Agent JOSEPH CARPENTER, 36, answers the phone.

CARPENTER

Special Agent Carpenter.... Yes.

*

He picks up a pen and prepares to take notes. His partner,
Special Agent SHARON Martinez, 33, moves beside him to see
what he is writing.

*

CARPENTER

Just start at the beginning, Ms.
Mallory.

36 INT. RIS CONFERENCE ROOM - DAY

36

*

CLOSE-UP OF WEI CHEUNG.

Surveillance photos are placed on the table in front of
Walker.

*
*

CARPENTER (O.C.)

His name is Wei Cheung. Twenty-
seven. A Chinese born naturalized
citizen of the United States. He
is currently attending graduate
school at U-C-L-A. He is either
the nephew or cousin of....

CLOSE-UP OF Li Wei.

*

We see a passport photo of Li Wei.

*

CARPENTER (O.C.)

Li Wei. Fifty-Four. A Chinese
national. Former officer in the
People's Liberation Army. He owns
a small company that manufactures
metal doors for the domestic
Chinese market.

*
*
*

WIDER.

Carpenter and Martinez update Mallory and Walker.

*

MARTINEZ

The company appears successful, but it doesn't seem profitable enough to account for the purchase of this valuable land...

The image on the screen shows Wei's new factory.

MARTINEZ

....and the construction of this facility. Nor does it appear he had any prior interest in glass insulation.

WALKER

So someone else is behind him?

MARTINEZ

Possibly.

MALLORY

The government?

CARPENTER

We can't connect those dots yet, but your product is one that the P-R-C needs. The government has recently enacted some tough new commercial building regulations, and yours is one of the few insulating materials that meets the requirements for insulation and fire retardancy.

WALKER

I know. That's why we've been dumbfounded with all the obstacles they've thrown in front of us to get into their market.

MARTINEZ

The vast majority of business with China is legitimate and good for our economy. But occasionally we run into a situation like this - where there's clearly a hidden agenda.

CARPENTER

They may want to acquire your product, with or without your company's approval.

MALLORY

What's the next step? Do you have a case?

*

CARPENTER

We need to lure Wei back to the US.

*

*

MALLORY

With what?

CARPENTER

The same thing that brought him here: Your secrets.

Walker doesn't like the idea.

CARPENTER

We'd like to set up a sting operation using your employee. Wei put the ball in his court, let's have him bounce it back and see what happens.

*

WALKER

(Interrupting.)

We're not spies, Agent Carpenter. We make insulation. I'm not putting one of my employees in harms way for this.

*

(To Mallory)

We're under no obligation to comply with this are we?

Mallory nods no, but she doesn't agree with his viewpoint.

WALKER

And lets say we catch these guys and it goes to trial. They could subpoena the same documents the Chinese are trying to steal.

*

MARTINEZ

*

Mr. Walker, there are legal protections that would keep your proprietary information from public disclosure.

MALLORY

I think that's true, Fred. The Justice Department is very careful about protecting corporate trade secrets.

*

Walker stands up.

WALKER

And what if they don't? (pause) I
want to thank you for all of your
help, but we're done here.

*

37 INT. RIS LOBBY - TWILIGHT

37

*

Mallory walks Carpenter and Martinez toward the door.

*

MALLORY

I'm sorry gentlemen. We've worked
for over a decade to develop this
product and we can't risk our
trade secrets becoming public in
court

*

*

CARPENTER

We completely understand, We're on
your side, and so are the courts.
I haven't seen a case yet that
didn't work with the victim
business to keep that from
happening.

*

*

*

MARTINEZ

We've got your back on this.
We NEED to catch these guys. If it
isn't you it'll be another company.

*

*

*

Mallory stops and contemplates what they've said.

*

38 INT. WALKER GARAGE - DAY

38

Walker puts his golf clubs in the trunk of his Cadillac. He
gets into the car and starts the engine. He pushes a button
and the garage door begins to open to reveal Mallory, who is
dressed in more casual weekend clothes.

39 INT WALKER CADILLAC - DAY

39

Mallory climbs into the passenger seat

MALLORY

We've got to do this, Fred.

WALKER

Why? We'd be taking a huge risk.
What about stock prices when this
hits the press.

MALLORY

People will see we have a unique
product worth protecting. Isn't
that what we're paying our
advertising agency to do?

*
*
*

Silence. Walker looks her in the eyes.

WALKER

What are you doing Margaret? This
isn't like you.

*
*

MALLORY

It's the principle.

*

Walker laughs.

WALKER

When I bring up principle you
always bring up our stock prices.
You've just taken that off the
table.

*

MALLORY

Ok, so... maybe I'm just pissed
off. Paul came by my office and
said he thinks Cheung might have
had a thumb drive in his hand when
he caught him at his desk.

*
*

(Pauses.)

We haven't spent twenty years
building this company to have them
steal what we've created. Besides,
I like this town. And it would die
if we went out of business.

She pauses for a moment, then smiles.

MALLORY

So screw em! Let's do this. Lets
work with the Feds and take these
suckers down!

*

He smiles and shakes his head no, but he knows she's right.

39a INT FACTORY FLOOR

39a

*

Newton approaches Robert who is checking out blueprint on the
factory floor.

*
*

NEWTON

Hey Robert. Walker wants to talk
to you in his office right away.

*
*
*

ROBERT *
Me? *

NEWTON (SMILING) *
Sounds like you've been called to *
the principal's office... *

40 INT. RIS WALKER'S OFFICE - DAY 40 *

Robert is surrounded by Walker, Mallory, Carpenter and *
Martinez. *

ROBERT
You want to do what?

MARTINEZ *
We want to set up a sting
operation, but we need your help.

ROBERT
Why me?

MARTINEZ *
They know you. We need you to call
them and say you want to make the
deal.

Silence. Robert, distressed, looks at Mallory and Walker and *
begins to absent mindedly tap on his leg or the arm of the *
chair. *

ROBERT
Do you want me to do this?

MALLORY
We'd like to see these guys face
justice but we don't want you to do
anything you'd be uncomfortable
doing.
(Pauses.)
Your decision will have no bearing
on your job here. We're very
grateful for bringing the issue *
forward. *

ROBERT
May I discuss this with my wife?

CARPENTER

I'm afraid not. Only the F-B-I and
the people in this room can know
anything about it.

*
*

Silence, then Robert looks up and meets Mallory's eyes.

ROBERT

I'm just an engineer. Can't you
find somebody who's trained for
this sort of thing?

CARPENTER

We would if we could. But they've
been researching your company and
reading the trades. They know the
people who work here and who'd have
access to what they need.

*

(Pauses.)

Plus, before this is over,
someone's going to ask a question
that only an engineer could answer.

*

(Pauses.)

*

Robert, head down, nods almost imperceptibly in agreement.

41 EXT. FBI FIELD OFFICE- DAY

41

Traffic moves in front of the building.

CARPENTER

We'll need access to your e-mail
and social networking accounts.

*

42 INT. FBI FIELD OFFICE COMMAND CENTER - DAY

42

Robert sits with Carpenter and Martinez. A laptop sits open
before them. Martinez hands Robert a piece of paper.

*
*

MARTINEZ

We'd like you to post a few
messages on your twitter and
Facebook accounts: indications of
disgruntlement, financial
hardships, and other stuff that
make you more susceptible to
recruitment.

*
*
*
*
*
*

Robert looks at the examples on the paper.

*

He looks up at Martinez.

*

ROBERT

Okay.

*
*

Carpenter motions to Robert's email account on the computer.

CARPENTER

We'll also be monitoring your email
once we initiate contact.

MARTINEZ

We don't want to exchange a lot of
e-mails with them. We want to get
them talking to you on the phone;
then get them to meet you in
person.

*
*
*

Robert nods.

CARPENTER

Let's get the party started.

Carpenter turns to the computer. He opens up a letter in
Robert's draft folder addressed to the email address on the
business card Wei gave him. The email expresses Robert's
desire to talk more. Carpenter moves aside. Robert moves
over and clicks the send button. Carpenter turns to Robert
with a smile.

*

CARPENTER

Welcome to counter espionage.

Robert half smiles.

*
*

42A WEI AND CARPENTER ON SMART PHONES; ROBERT IN HIS OFFICE 42A
RECEIVE EMAILS

*
*

This sequence consists of a quick montage showing the email
exchanges. Music under.

A). Wei gets the email from Robert, stating his interest.
We see text highlighted, "I don't want to discuss anything
sensitive in e-mail. We have to talk."

*

B) Carpenter and Robert are alerted simultaneously that an e-
mail has arrived. Carpenter gets it in his car. He smiles.
It includes a Chinese phone number and a call time.

*

C) Robert is on manufacturing floor

*

43 INT. FBI FIELD OFFICE COMMAND CENTER - DAY 43 *

Carpenter and Martinez talk with Robert. Two other technicians sit in the room to monitor and record the call. *

CARPENTER

I'll be writing you notes during the conversation. Remember, we need him to acknowledge the illegality of the transaction. And we want a specific requirements list, and a delivery date.

Robert nods, but it is obvious he's nervous.

MARTINEZ

Just do it like we practiced. You'll be fine. *

After nodding to the technicians, Carpenter dials the number.

44 INT. CHINESE OFFICE - NIGHT 44

The phone rings in a plush office. Wei answers. Mr. Big is seated beside him. (This location is intercut with the FBI Field Office Conference room.) *

WEI

Hello. *

ROBERT

Hello Mr. Wei. This is Robert. *

WEI

Hello Robert. Good to hear from you. *

ROBERT

Thank you. Well, I am prepared to deliver the information to you for two hundred thousand dollars, but I don't like the payment schedule.

WEI

How so? *

ROBERT

I only get one hundred thousand dollars upon delivery. How do I know I'm going to get the rest of the money once you get back to China? *

WEI

*

Mr. Moore, you cannot expect us to give you all of the money without verifying the documents and making sure they are complete.

(Pauses.)

Neither of us has recourse to the law. We are obligated to trust each other.

ROBERT

You need me more than I need you.

WEI

*

We both need each other, Mr. Moore. Think of me as the solution to your tuition problem.

Robert is shocked they know about Jessie. He turns to Carpenter and Martinez. Carpenter writes: "Agree"

*

ROBERT

Okay. You have a deal.

WEI

*

Excellent. You will see all of your money, Mr. Moore. I guarantee it.

WEI

*

I understand your aversion to e-mail, but I have just sent you a list of everything we need.

Martinez turns one of the technicians lap tops toward Robert just as the email arrives. He opens the document. It is filled with highly-detailed technical information. Martinez and Carpenter look at it over Robert's shoulder. They are very excited.

*

*

ROBERT

I got it.

WEI

*

Will that be a problem?

ROBERT

It looks doable.

Robert turns to Carpenter. He mouths the word: When?

ROBERT

When?

WEI

How about next Saturday?

Robert turns to Carpenter and Martinez, who nod their heads in agreement.

ROBERT

That's good.

WEI

Excellent. Mr. Cheung will arrange the details with you.

45 INT. FEDERAL BUILDING - DAY

45

Robert hangs up the phone. Martinez and Carpenter pull the computer closer to look at the requirements list. They smile.

CARPENTER

We'll get this to the analysts right away.

Robert's smile recedes.

ROBERT

Damn. Did he say next Saturday?

CARPENTER

Yeah, why?

ROBERT

That's my wife's birthday. I'm taking her out to dinner.

Martinez laughs.

MARTINEZ

Sounds like somebody's gonna be sleeping on the sofa.

The others laugh. But Robert isn't happy.

ROBERT (V.O.)

This is not what I signed up for.

46 EXT. MOTEL -

46

DAY

The respectable motel is clean and well-maintained.

47 INT. MOTEL BATHROOM - DAY 47 *

OPTIONAL: LOSE LINES HERE!! *

Robert stands with his pants down as the Technician tapes a battery pack and transmitter to his inner thigh. Carpenter watches.

CARPENTER *

About set? *

Technician nods, then Carpenter turns to Robert *

The only problem comes when it's *

time to take it off. *

(Pauses.)

We should've shaved that part of *

your leg.

ROBERT

No thanks. I already have enough

to explain to my wife.

48 INT. MOTEL ROOM - DAY 48

Robert and the technician step out of the bathroom to find Carpenter, Martinez and other technicians and agents waiting for him. They applaud. *

MARTINEZ *

Ready for your close-up?

ROBERT

(Obviously a bit nervous)

As ready as I'll ever be.

Carpenter gives Robert a tour of the suite's sitting room. He points to a chair.

CARPENTER

I want you sitting here.

He motions to a sofa beside it.

CARPENTER *

And Wei and Cheung there. Our *

camera is here; mic is here.

He motions to a lamp on a table near the two seats. Martinez puts a briefcase on the table. She opens it reveal the documents stamped "RIS Trade Secret." *

Robert lifts the documents from the briefcase and, as he does so, almost knocks over the lamp. His nerves are showing.

ROBERT

Sorry...

Martinez places a comforting hand on his shoulder.

MARTINEZ

You'll be fine.

Carpenter's cellphone rings. He answers.

CARPENTER

They are? Okay thanks.

(To Martinez and Robert)

They're coming early. They're enroute. Three minutes out.

Carpenter hangs up

ROBERT

(Distressed.)

Why are they early? Do they know?

Oh god, I don't know if I'm up for this.

MARTINEZ

Take a deep breath. It doesn't mean anything. You'll do great.

Martinez touches his shoulder, smiles, looks him in the eye and repeats.

MARTINEZ

You'll do great.

49 EXT. MOTEL - DAY

49

Carpenter and Martinez and the other agents hustle out of Robert's room and enter an adjacent one.

50 INT. ADJOINING ROOM - DAY

50

Carpenter, Martinez and the others enter the room. The technicians already have the monitors set up. Robert can be seen sitting in his assigned chair. He closes the briefcase and puts it on the floor.

CARPENTER

Show time. Do you think he'll hold up?

MARTINEZ

He'll hold up.

Suddenly, Robert shoots up out of his seat and disappears out of frame. The agents turn to each other in confusion. Then a person could be heard vomiting. *

MARTINEZ *

Want me to go over?

Carpenter gestures for her to wait. Off camera, they hear the sound of a toilet and a sink. Robert reappears wiping his mouth with a hand towel.

ROBERT

I'm okay.

The agents breathe a sigh of relief, but are left with a look of worry about how the situation will go down.

51 [CHANGED TO INT.] MOTEL - DAY 51 *

Surveillance footage captures Wei and Cheung walking down hallway toward Robert's room. Wei carries a briefcase. They stop and knock on the door. *

52 INT. ROBERT'S ROOM - DAY 52

Robert opens the door to reveal Wei and Cheung. *

ROBERT

Come in.

Robert, still a bit nervous, shakes their hands and closes the door behind them. He motions to the sofa as he sits down in his chair. As Wei sits down, he places his briefcase on the table in front of the camera in the lamp. *

53 INT. ADJOINING ROOM - DAY. 53

Carpenter and Martinez, now clad in bulletproof vests, stand with others watching the monitor blocked by the briefcase. *

CARPENTER

No, no, no!

54 INT. ROBERT'S ROOM - DAY 54

Robert reaches over and grabs Wei's briefcase. He puts it on the floor, unblocking the camera, before Wei can object. *

ROBERT

We're going to need the light.

55 INT. ADJOINING ROOM - DAY 55

Carpenter turns to Martinez. *

CARPENTER
Double-Oh-Seven! *

56 INT. ROBERT'S ROOM - DAY 56

Robert nods toward Wei's briefcase. *

ROBERT
I assume that's the money.

CHEUNG
Yes. Do you have the documents?

ROBERT
Yes, and, frankly, I can't wait to
get rid of them.

Robert takes the briefcase from beside his seat and places it on the coffee table between them. Robert motions for them to open it up. They do so. Their eyes light up when they see the documents. Cheung, as the engineer is particularly anxious to examine them. They think they're authentic.

ROBERT
You'll need to make sure customs
doesn't see Top Secret on these
pages or we'll all go to jail.

CHEUNG
Don't worry Robert.

ROBERT
I *am* worried.

CHEUNG
We will take care of everything.

Robert takes the documents from Wei and Cheung, and puts them back in the briefcase. Wei smiles. He lifts up his briefcase and puts it on the table. *

WEI
Here is your money. *

Robert opens the case and examines a thick wad of bills.

CHEUNG
Do you need to count it?

ROBERT

No. I trust you.

Wei, Cheung and Robert stand up. Wei extends his hand.
Robert shakes it.

WEI

Thank you Robert. We look forward
to working with you. We will be
in touch soon.

Robert nods. He leans heavily on the back of the door as it
shuts. He smiles weakly and is noticeably relieved.

57 EXT. MOTEL - DAY.

57

Intercut CCTV and real footage of Robert's door opening; Wei
and Cheung leaving. They step away from the building and
head for their car. In seconds, they find themselves
surrounded by a large number of FBI agents. Martinez and
Carpenter approach them.

CARPENTER

FBI. Set down the briefcase and
put your hands behind your head.

Wei and Cheung are stunned. They freeze.

MARTINEZ

Now!

58 INT. MOORE HOUSE / ENTRANCE HALL

58

Robert steps into his house.

ROBERT

Honey!

No response.

58a INT. MOORE HOUSE/KITCHEN - DAY.

58a

Robert walks over to the refrigerator. He smiles at a
picture of Sheila hanging from it.

ROBERT

You'll never believe what I did
today.

Robert opens the door and takes a couple beers.

59 EXT. MOORE BACKYARD - DAY. 59

Robert takes a seat in a lawn chair; pops one of the beers and takes a drink as he contentedly watches his sprinkler water the lawn.

MALLORY (O.C.)

Robert?

Robert, surprised, turns to see Mallory standing at the gate. He gets up and walks over to her and lets her inside.

MALLORY

I hope I'm not interrupting anything.

ROBERT

No. Not at all.

He hands her a beer and she pops the top

MALLORY

I just wanted to thank you.
(Pauses.)
If they found someone without your sense of loyalty they could have put us out of business.

Robert is a little embarrassed.

ROBERT

I'm not as loyal as you think... I considered their offer for a while.

MALLORY

Robert, we all get offers. And we're all tempted to do something we shouldn't at times. What counts is what you DID do.

She extends her hand. He shakes it.

MALLORY

And don't think we would have let you go so easily. You might have even forced us to offer you that promotion!

She smiles, takes another sip, hands him the can and walks away. He smiles.

Robert takes a seat in a lawn chair; pops one of the beers
and takes a drink as he contentedly watches his sprinkler
water the lawn.

MALLORY (O.C.) *

Robert? *

Robert? *

Robert, surprised, turns to see Mallory standing at the gate. *
He gets up and walks over to her and lets her inside. *

MALLORY *

I hope I'm not interrupting *

anything. *

I hope I'm not interrupting
anything.

ROBERT *

No. Not at all. *

No. Not at all. *

He hands her a beer and she pops the top *

MALLORY *

I just wanted to thank you. *

(Pauses.) *

If they found someone without your *

sense of loyalty they could have *

put us out of business. *

I just wanted to thank you. *

(Pauses.) *

If they found someone without your
sense of loyalty they could have
put us out of business.

Robert is a little embarrassed. *

ROBERT
I'm not as loyal as you think... I
considered their offer for a while.

I'm not as loyal as you think... I considered their offer for a while.

MALLORY
Robert, we all get offers. And
we're all tempted to do something
we shouldn't at times. What counts
is what you DID do.

Robert, we all get offers. And we're all tempted to do something we shouldn't at times. What counts is what you DID do.

She extends her hand. He shakes it. *

MALLORY
And don't think we would have let
you go so easily. You might have
even forced us to offer you that
promotion!

And don't think we would have let you go so easily. You might have even forced us to offer you that promotion!

She smiles, takes another sip, hands him the can and walks away. He smiles.

60 INT. MOORE HOUSE/LIVING ROOM - EVENING 60

Robert, Sheila and Jessie watch a news story play on television. Footage of Wei can be seen.

*

60A WEI LEAVING BACK OF COURTHOUSE IN HANDCUFFS ON WAY TO JAIL 60A
SURROUNDED BY REPORTERS

*

*

ANNOUNCER (V.O.)

Chinese businessman Li Wei pled guilty today in the United States District Court for conspiracy to steal the trade secrets of Iowa-based General Insulation Solutions.

*

Footage of Robert leaving the courthouse fills the screen.

ANNOUNCER (CONT'D)

One of the key elements of the prosecution's case was the testimony of a special....

*

Jessie shrieks with pride.

ANNOUNCER (CONT'D)

....R-I-S employee who worked undercover with the FBI.

*

Jessie's phone rings. She gets up as she answers it.

JESSIE

Yeah, we're watching it now. My dad rules!

Jessie leaves the room. Sheila turns to Robert with pride.

SHEILA

I can't believe you kept it a secret from me.

ROBERT

I could have told you, but then I would have had to kill you.

SHEILA

Is that so? Well I almost killed you for missing my birthday, so we're even

*

*

*

*

ALT READ 1:

*

ROBERT

I promise I'll never keep a secret
from you again...so about your
chicken salad...I don't actually
eat it....

Sheila playfully stuffs a piece of popcorn in his mouth in
mock disgust.

ALT Read 2

ROBERT

In his best Sean Connery accent

Well maybe that's because I'm an
international man of mystery.

He laughs. They kiss.

61 EXT. OFFICE - NIGHT. (OPTIONAL)

61

*

Mr. Big watches a man type an employment ad onto a website.

62 INT. RIS OFFICE - DAY.

62

*

Another Engineer sits behind a desk surfing the web. He
clicks on an ad that reads: "Engineer Wanted." The text on
the next screen reads: "Technical talent wanted to explore
the Asian market. We are looking for someone with 10 years
of experience with RIS glass insulation..."

FADE OUT.

THE END

~~UNCLASSIFIED//FOUO~~**INTERAGENCY AGREEMENT (IAA)****OFFICE OF THE DIRECTOR OF NATIONAL INTELLIGENCE**

FEB 12 2014

In Reply Refer to
IAA Number: 145165

b6 per FBI

MEMORANDUM FOR: Department of Justice
Federal Bureau of Investigation

ATTENTION: [REDACTED]
Unit Chief Accounts Receivable Unit

SUBJECT: Economic Espionage/Insider Threat DVD

REFERENCE: A. Statement of Work, undtd. attached
B. Contract Data Classification Guide, dtd 7 January 2014,
attached

SCOPE: (U) This memorandum certifies the availability of \$100,000 to the Department of Justice/Federal Bureau of Investigation (DOJ/FBI). This funding is provided to develop and produce the Economic Espionage Insider Threat training film.

FUNDING:

Available Funding:	\$100,000
Funding Change:	\$0
Total LR Funding:	\$100,000

OBLIGATION:

Funds shall be obligated by the expiration date below.

Funding Expiration Date: 09/01/2014

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SUBJECT: Economic Espionage/Insider Threat DVD
IAA: 145165

Invoices shall be submitted prior to the cancellation date below.

Funding Cancellation Date: 09/30/2019

(U) The Servicing Agency must notify the Requesting Agency 60 days in advance of the Funding Expiration date cited above of any funds that have not been obligated under the agreement. Any portion of funds advanced pursuant to this agreement that are not obligated by the specified obligation date must be returned.

TYPE OF SERVICE REQUIREMENTS: Non-severable Service

PERIOD OF PERFORMANCE:

Effective Date: 10/01/2013

End Date: 09/30/2014

POINTS OF CONTACT: Name and Phone

Technical:

Financial:

Phone

Phone

b6 per FBI

CLASSIFICATION:

Association: Unclassified

Work: Unclassified

Reports: Unclassified

Hardware: Unclassified

GOVERNMENT FURNISHED PROPERTY/CONTRACTOR ACQUIRED PROPERTY:

No

(U) In accordance with the Statement of Work, no Government Furnished Property/Equipment (GFE/GFP) or Contractor Acquired Property (CAP) has been identified in conjunction with this IAA. If at any time GFE/GFP or CAP is anticipated, the Servicing Agency must notify the Intra-Governmental Transactions Center so the appropriate clause may be added to this IAA.

TERMS AND CONDITIONS

(U) This request is being made pursuant to the provisions of the Economy Act (31 USCA 1535). The appropriate Determination and Finding Memorandum has been produced in accordance with Agency Regulations and FAR 17.502, and is on file with the Requesting Agency.

(U) The Servicing Agency shall provide monthly status progress reports to the COTR that include technical, schedule, and cost performance details. The report should contain: technical accomplishments, status of deliverables, issues or problems that need resolution, significant

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SUBJECT: Economic Espionage/Insider Threat DVD
IAA: 145165

upcoming actions, and program financial data (e.g., labor hours, labor costs, any subcontracted costs, other direct costs). Funding shall be linked to specific requirements and/or deliverables as specified in this IAA and/or SOW and will be used to validate/approve invoices that are submitted for reimbursement.

(U) **Disputes/Termination:** Disputes related to this IAA shall be resolved at the lowest Agency level possible. If disputes remain unresolved for more than sixty (60) calendar days, the parties agree to refer the matter to their respective Agency Senior Procurement Executives for review and resolution. If this agreement is canceled, any implementing contract/order may also be canceled. If the IAA is terminated, the agencies shall agree to the terms of termination, including costs attributable to each party and disposition of awarded and pending actions. If the Servicing Agency incurs costs due to the Requesting Agency's failure to give the requisite notice of its intent to terminate the IAA, the Requesting Agency shall pay any actual costs incurred by the Servicing Agency as a result of the delay in notification, provided such costs are directly attributable to the failure to give notice.

ACCEPTANCE:

(U) You are required to return a signed copy of this IAA within 30 days of the date of this IAA to the [REDACTED]. The signature below of a responsible administrative officer is required as confirmation that the Servicing Agency is in a position to supply or render these materials or services on behalf of the Requesting Agency. Funds WILL NOT be available for advance/payment until acceptance is received by the Requesting Agency.

b3 per CIA

(U) **Acceptances must be sent directly to the** [REDACTED]. **Acceptances should be faxed to the appropriate number: unclassified fax** [REDACTED] **classified fax** [REDACTED] **or by utilizing the same method in which this IAA was received (ICMail/JWICS, US Postal Service, etc).**

b3 per CIA

PAYMENT:

(U) This Agency does not provide funding information. Funds may be obtained by forwarding an Invoice/SI'1080 to the [REDACTED] Washington, D.C. 20505, or to the appropriate fax number: unclassified fax [REDACTED] classified fax [REDACTED]. If further information regarding billing or payment is required, please contact telephone number [REDACTED].

b3 per CIA

(U) **At a minimum all invoices shall include:** IAA Number, Invoice Date, Invoice Number, Payment Terms, Description of Services/Goods, Service Period of Performance, Cumulative Paid to Date, Outstanding Advance Amount (if applicable) and Total Amount Due. All final bills should be marked "Final Bill".

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UNCLASSIFIED//~~FOUO~~

SUBJECT: Economic Espionage/Insider Threat DVD
IAA: 145165

CONTACT INFORMATION:

(U) All other correspondence in relation to this IAA should be sent directly to the [redacted] b3 per CIA
[redacted] via the appropriate fax number: unclassified fax [redacted]
[redacted] classified fax [redacted] If further information is required, please contact [redacted]
[redacted] on [redacted]

b3 per CIA
b6

b3 per CIA
b6

ACCEPTED BY:



2-18-2014
Date

b6 per FBI

UNCLASSIFIED//~~FOUO~~

Leopold-525

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 03-02-2017 BY C69W32B10 NSICG

UNCLASSIFIED



b3 per CIA

b6 per FBI

FACSIMILE TRANSMITTAL SHEET

TO: [] Unit Chief
Accounts Receivable Unit

FROM: []

b3 per CIA

COMPANY: Department of Justice
Federal Bureau of
Investigation

DATE: 02/12/2014

FAX NUMBER:

TOTAL NO. of PAGES 5
INCLUDING COVER:PHONE
NUMBER:SENDER'S REFERENCE
NUMBER:

RE: IAA145165

YOUR REFERENCE NO:

☐ URGENT ☐ FOR REVIEW ☐ PLEASE COMMENT ☐ PLEASE REPLY ☐ PLEASE RECYCLE

NOTES/COMMENTS:

IMMEDIATE RESPONSE REQUIRED: This Inter-Agency Agreement (IAA) is for your immediate action. Within 30 days, please review, sign and return a copy of this IAA, acknowledging your intention to supply or render these materials and/or services. This signed IAA should be returned via unclassified fax to [] Thank you.

b3 per CIA

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Economic Espionage Film Production Schedule – Fast Track

17 May - Rocket Media Group

- Submit first script draft

22 May - FBI

- Review / comments due

27 May - Rocket Media Group

- Script Draft 2 due
- Begin script breakout

29 May – Rocket Media Group / FBI

- Script Draft 3 meeting / final comments

4 June – Rocket Media Group

- Script Draft 4 – near final version due
- Begin talent search
- Begin location search

11 June – FBI

- Final script signoff

18 June – Rocket Media Group

- Begin actor audition
- Continue location search

1 July - Rocket Media Group / FBI

- Casting / approvals complete
- Production crew scheduled

15-29 July – Rocket Media Group

- Final location scouting / scene blocking
(director / DP / production designer / LD)

19 Aug to 30 September - Rocket Media Group

- Location production (approx. 15 days)

16 September – 7 October - Rocket Media Group

- Ingest footage / media management / begin sequence editing

7 Oct to 29 November – Rocket Media Group / FBI

- Rough cut / FBI reviews through fine cut edit
- Design cover and case art

2-16 December

- Fine cut / final approvals
- Design / program DVD
- Final case art approval

17-20 December

- Closed captioning
- Final program delivery / send out for DVD & case art replication

Cost estimates:

May-June: Scripting and Initial Pre-production planning = \$38,472

July-mid August: Pre-production = \$148,929

Mid-August to end of September: Location production shooting = \$216,548

October-December: Post-production = \$91,030

Total estimated costs: \$494,979

Economic Espionage Film Updated Production Schedule

20 June – FBI

- Script signoff

12 July – Rocket Media Group

- Final script tweaks / script breakout / develop preliminary production schedule

12 July to 9 August – Rocket Media Group

- Location scouting

15 July to 15 August

- Casting; auditions; role selections / approvals

1 August – 6 September

- Production design / props / wardrobe

15 August – 1 September – Rocket

- Tech scout / scene blocking

b6

9-30 September - Rocket Media Group

- Location production

1 July - Rocket Media Group / FBI

- Casting / approvals complete
- Production crew scheduled

16 September – 7 October - Rocket Media Group

- Ingest footage / media management / begin sequence editing

7 Oct to 29 November – Rocket Media Group / FBI

- Rough cut / FBI reviews through fine cut edit
- Design cover and case art
- Music selection and selective scoring

2-16 December

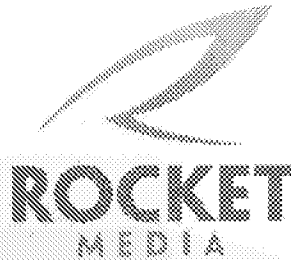
- Fine cut / final approvals
- Audio Sweetening
- Design / program DVD

17-20 December

- Final case art approval
- Closed captioning

1-6 January

-Final program delivery / send out for DVD & case art replication



3040 Williams Drive, Suite 105
Fairfax, VA 22031

February 1, 2013

Federal Bureau of Investigation
Counterintelligence Division
555 11th Street Northwest
Washington, DC 20004

Attn: [redacted]
[redacted]@ic.fbi.gov

b6

Dear [redacted]

The following is a preliminary estimate for the production of a roughly 30-minute dramatic film/DVD on the subject of Economic Espionage. We have assumed the production value to be similar to the "Betrayed" and "Game of Pawns" pieces we have produced for the FBI over the past couple years. Our best initial cost estimate is \$550,624.

The estimate is based on production requirements developed from the preliminary breakout of our first script draft dated January 31, 2013. The estimate includes all creative development, scripting, scouting, location fees, casting of actors, and location production. Location production costs include complete high-end cinema HD camera, lenses and lighting package. The estimate includes all editing, post-production, special effects, location fees, and liability insurance, as required.

The budget also includes a best estimate for supplemental union talent fees for three-year basic cable rights for distribution of the program on the Pentagon Channel.

Additional production assumptions include:

- 14 shoot days in the Washington DC Metropolitan area
- 49 principal actor days; 16 bit player days; 42 extras days
- 107 producer / director and location scout days
- 42 production assistant days

- Wardrobe and set dressing
- Approximately 38 edit days at Rocket Media Group
- Crew varies based on shoot day, but generally includes a DP, sound engineer, gaffer, key grip, grip, and director.

The budget estimate assumes 10-hour production days, along with a total of 8 hours of overtime for each crew member accumulated over the course of the 14 shoot days. This is quite lean, but is also commensurate with our two past Bureau productions of similar size and scope. This budget estimate does not include travel, beyond an estimate of mileage for crew.

Though the budget estimate is preliminary, we feel it is a realistic initial estimate based on past experience and the information available.

Attached is an initial detailed budget estimate.

We are excited about the project!

Sincerely,

A rectangular box with a black border, used to redact the signature of the sender.

Rocket Media Group, LLC

b6

FBI Economic Espionage					
Preliminary Estimate					
1/16/2013					
PERSONNEL					\$175,024.06
PRODUCTION					\$217,488.72
STUDIO					\$13,500.00
MATERIALS					\$1,500.00
MISCELLANEOUS					\$6,580.88
GRAPHICS & ANIMATION					\$10,332.77
MUSIC/MEDIA/CLEARANCES					\$8,500.00
TALENT					\$80,185.98
EDITING/POST PRODUCTION					\$53,850.92
TRAVEL					\$5,650.00
TOTAL					\$650,624.44
	Shoot days	14			

CLIN	PERSONNEL	RATE		NO.	DAYS	TOTAL
	Executive Producer					
1	Executive Producer	\$93.59	hour	78.5	9.00	\$7,159.84
	Producer					
2	Location Site Surveys	\$101.51	hour	42.5	5.00	\$4,318.43
2	Location Site Surveys	\$101.51	hour	42.5	5.00	\$4,318.43
2	Pre-production	\$101.51	hour	493.0	58.00	\$50,093.73
2	Production	\$101.51	hour	178.5	21.00	\$18,137.39
8	Scripting	\$81.89	hour	263.5	31.00	\$21,578.02
2	Post-prod/Graphics/Interactive Support - R	\$101.51	hour	170.0	20.00	\$17,273.70
	Assistant Director					
7	Pre-production and site surveys	\$48.49	hour	48.0		\$2,327.02
7	Production	\$48.49	hour	119.0	14.00	\$5,770.31
	Director					
6	Pre-production and site surveys	\$101.51	hour	48.0		\$4,877.28
6	Production	\$101.51	hour	119.0	14.00	\$12,091.59
	Production Assistant					
5	Pre-production/Location Scout	\$60.04	hour	120.0	12.00	\$7,204.80
5	Media Management / Continuity - Product	\$60.04	hour	140.0	14.00	\$8,405.60
6	PA/Script Supervision	\$60.04	hour	140.0	14.00	\$8,405.60
5	Post production	\$60.04	hour	51.0	6.00	\$3,062.04
	SUBTOTAL					\$175,024.06
	PRODUCTION	RATE		NO.	DAYS	TOTAL
26	DP	\$120.09	hour	140.0	14.00	\$16,812.60
26	DP Tech Scout Days	\$120.09	hour	40.0	4.00	\$4,803.60
26	DP QT	\$180.14	hour	8.0		\$1,441.08
	1080 / 24p Cinema camera package	\$1,000.00	day	14.0		\$14,000.00
n/a	Follow focus/Matte Box/Fillars	\$250.00	day	14.0		\$3,500.00
n/a	HD Monitor 17" - RMC	\$500.00	week	5.0		\$2,500.00
n/a	HD Monitor 5" RMC	\$250.00	week	3.0		\$750.00
n/a	Prime Lens Package	\$900.00	day	14.0		\$12,600.00
20	Key Grip (AC)	\$64.34	hour	140.0	14.00	\$9,007.60

Page 2 of 5

30	Key Grip (AC) OT	\$96.51	hour	8.0		\$772.08
30	Key Grip (2nd AC/DIT)	\$64.34	hour	140.0	14.00	\$9,007.50
30	Key Grip (2nd AC/DIT) OT	\$96.51	hour	8.0		\$772.08
n/a	DIT Kit	\$100.00	day	14.0		\$1,400.00
46	Location Sound Mixer	\$81.89	hour	140.0	14.00	\$11,464.60
46	Location Sound Mixer OT	\$122.84	hour	8.0		\$982.68
27	Gaffer	\$86.37	hour	140.0	14.00	\$12,091.80
27	Gaffer Tech Scout Days	\$86.37	hour	40.0	4.00	\$3,454.80
27	Gaffer (OT)	\$129.56	hour	8.0		\$1,036.44
30	Key Grip	\$64.34	hour	140.0	14.00	\$9,007.60
30	Key Grip (OT)	\$96.51	hour	8.0		\$772.08
32	Dolly Grip	\$58.49	hour	140.0	14.00	\$8,188.60
32	Dolly Grip (DIT)	\$67.74	hour	8.0		\$701.88
31	Grip	\$73.90	hour	140.0	14.00	\$10,346.00
31	Grip (OT)	\$110.85	hour	8.0		\$888.80
66	Make Up Artist	\$83.13	hour	140.0	14.00	\$11,638.20
n/a	Big Jib Arm with Operator & Assist	\$2,000.00	day	1.0		\$2,000.00
n/a	Additional Lighting and grip Package/Slider	\$1,500.00	day	14.0		\$21,000.00
10	Production Designer	\$74.29	hour	250.0	25.00	\$18,572.50
n/a	Production Designer Asst	\$350.00	day	10.0		\$3,500.00
10	Production Designer (Wardrobe)	\$74.29	hour	140.0	14.00	\$10,400.60
n/a	Wardrobe Assistant	\$250.00	day	14.0		\$3,500.00
n/a	Dolly Rental (Fischer) w/track	\$650.00	day	14.0		\$9,100.00
34	Steadicam Operator	\$87.75	hour	10.0	1.00	\$877.50
n/a	Steadicam Rental	\$600.00	day	1.0		\$600.00
n/a	Additional special grip. fx (incl 1 day Epic / 1	\$5,500.00	total	0.0		\$0.00
	SUBTOTAL					\$217,488.72
	STUDIO	RATE		NO.	DAYS	TOTAL
n/a	Location Fees	\$10,000.00	total	1.0		\$10,000.00
n/a	Wardrobes	\$3,500.00	total	1.0		\$3,500.00
	SUBTOTAL					\$13,500.00
	MATERIALS	RATE		NO.	DAYS	TOTAL

	Media Back Up/Storage				
n/a	Lacie Drive (4T)	\$500.00	drive	3.0	\$1,500.00
	SUBTOTAL				\$1,500.00
	MISCELLANEOUS	RATE		NO.	DAYS
68	Craft Services / Lunches	\$52.23	hour	128.0	14.00
	SUBTOTAL				\$6,586.98
	3D CG ARTIST	RATE		NO.	DAYS
65	3D CG ARTIST (art direction)	\$88.83	hour	102.0	12.00
65	DVD cover, Poster	\$86.83	hour	17.0	2.00
	SUBTOTAL				\$10,332.77
	MUSIC / MEDIA / CLEARANCES	RATE		NO.	DAYS
	Original sound track	\$6,500.00	total	1.0	
	SUBTOTAL				\$6,500.00
	TALENT	RATE		NO.	DAYS
10	Casting Director	\$53.23	hour	34.0	4.00
n/a	General Extras - Non Union	\$125.00	day	148.0	164.0
12	Actor - Day Player	\$54.66	hour	398.0	30.00
12	Actor - Day Player Overage for Basic Cable	\$54.66	hour	130.0	10.00
12	Actor - Day Player OT	\$54.66	hour	26.0	2.00
13	Actor - Bit Player	\$46.19	hour	90.0	10.00
13	Actor - Bit Player OT	\$46.19	hour	9.0	1.00
n/a	Wardrobe	\$19.00	per	0.0	
	SUBTOTAL				\$80,188.99

EDITING / POST PRODUCTION		RATE		NO.	DAYS	TOTAL
	Video Digitization	\$50.00	hour			\$0.00
37	Editor - Scott total days	\$76.04	hour	323.0	36.00	\$24,560.92
	Non Linear Editing	\$600.00	day	36.0		\$19,000.00
	Audio Sweetening	\$6,000.00	job	1.0		\$6,000.00
	Color Correction	\$100.00	hour	25.5	3.00	\$2,550.00
	Captioning	\$500.00	per	1.0		\$500.00
	DVD copies	\$2.50	per	500.0		\$1,250.00
	SUBTOTAL					\$53,860.92
TRAVEL		RATE		NO.	DAYS	TOTAL
	Airfare	\$650.00	ftr	0		\$0.00
	Hotel (DP)	\$175.00	nite	16	mo	\$2,625.00
	Meals	\$40.00	day	0		\$0.00
	Car Rental and gas	\$120.00	day	0		\$0.00
	Misc. incl baggage overage	\$500.00	total			\$0.00
	Crew / talent mileage plus parking (8 x 20 dy	\$0.55	mi	5500		\$3,025.00
	SUBTOTAL					\$5,650.00

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MEMORANDUM OF AGREEMENT

BETWEEN

THE OFFICE OF THE DIRECTOR OF NATIONAL INTELLIGENCE
OFFICE OF THE NATIONAL COUNTERINTELLIGENCE EXECUTIVE

AND

FEDERAL BUREAU OF INVESTIGATION
COUNTERINTELLIGENCE DIVISION

ARTICLE I

PARTIES AND PURPOSE

- 1.1 (U) This Memorandum of Agreement (MOA) establishes an agreement between the Office of the Director of National Intelligence (ODNI), Office of the National Counterintelligence Executive (ONCIX) and the Federal Bureau of Investigation Counterintelligence Division (FBICD), hereafter known as the "Parties."
- 1.2 (U) This MOA sets forth the terms and conditions under which ONCIX will transfer Fiscal Year 2014 funds to the FBICD to produce a movie based on FBI's economic espionage investigation for CI outreach purposes. This joint effort will provide an important educational tool in raising CI awareness in private industry regarding theft of proprietary information and trades secrets by foreign entities. This collaboration will also serve as contributions by the FBI and the ONCIX to the implementation of the Administration's Strategy on Mitigating the Theft of US Trade Secrets.

ARTICLE II

BACKGROUND

- 2.1 (U) The movie is based on the theft of trade secrets from Pittsburgh Corning Corporation which produces FOAMGLAS® insulation. On January 2013, Ji Li Huang, a Chinese business owner and his employee, Xiao Guan Qi, plead guilty to attempting to illegally purchase trade secrets of Pittsburgh Corning. The court ruled that the intended loss to Pittsburgh Corning exceeded \$7 million, based on the company's investment of time and resources to research develop and protect the proprietary information the defendants attempted to steal.

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- 3.1 (U) The movie will be produced and distributed in a form of DVD which will be approximately 25-29 minutes in length. The DVD will be distributed by FBICD's CI Strategic Partnerships Unit, Strategic Partnership Coordinators in the FBI Field Offices, and ONCIX Outreach Programs to the Intelligence Community and Federal partners conducting private sector engagements, as well as to trade associations and industrial security forums that serve to educate its members on best practice in preventing loss of intellectual property and trade secret theft.

ARTICLE III AUTHORITY AND SCOPE

- 3.1 (U) This MOA is entered into under the authority of the Economy Act of 1932, as amended (31 USC 1535 (a)), and Section 504(e) of the Counterintelligence Enhancement Act of 2002 (50 USC 402c (e)). Under these authorities and in accordance with interagency acquisition guidelines, this MOA is in the best interest of the US Government, and these services cannot be obtained as conveniently or economically by contracting directly. This MOA adheres to and is in compliance with applicable rules and regulations.

ARTICLE IV SPECIFIC RESPONSIBILITIES OF THE PARTIES

- 4.1 (U) ONCIX will:

- a. Transfer \$100,000 no later than September 30, 2014 via the most appropriate system.
- b. Play a collaborative role during production and distribution planning for the film.
- c. Provide input during the editing stages.

- 4.2 (U) FBICD will:

- a. Obligate funds by September 30, 2014.
- b. Provide progress briefings to NCIX on the project as appropriate.
- c. Collaborate with ONCIX to establish a distribution plan for the movie.
- d. Ensure that ONCIX receives credit as a partner in the production of the film in all venues.
- e. Produce the film in an unclassified format.
- f. Provide a digital master copy of the movie prior to the premiere. If this timeline is not feasible, FBICD will provide 1,000 copies of the DVD prior to the public rollout.

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ARTICLE V FUNDING AND ADMINISTRATIVE ARRANGEMENTS

- 5.1 (U) This MOA does not result in the transfer of funds or other financial obligations between the Parties. Subsequent funding documents will provide for the transfer of funds/reimbursement under the authority of the Economy Act, Title 31 U.S. Code 1535. These agreements will set forth the procedure and timing for the transfer of funds.

ARTICLE VI AMENDMENTS

- 6.1 (U) This MOA may be amended at any time by written agreement between the Parties and any modifications or amendments incorporated by reference.

ARTICLE VII GOVERNING LAW

- 7.1 (U) This MOA shall be governed and construed in accordance with U.S. federal statutes and regulations, notwithstanding any state conflict of laws statutes, practices, or rules of construction.

ARTICLE VIII IMPLEMENTATION

- 8.1 (U) This MOA shall become binding and effective upon the last signature of authorized representative of the Parties. The Parties agree that the National Counterintelligence Executive and the Federal Bureau of Investigation, has the authority to sign on behalf of their respective organizations.
- 8.2 (U) Both Parties agree that this MOA will be in effect for a period of one (1) year.

ARTICLE IX TERMINATION AND REVIEW

- 9.1 (U) Performance of this MOA by both Parties is made in good faith and with full expectation of both Parties being able to fully comply with its terms.

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ARTICLE X
POINTS OF CONTACT

10.1 (U//~~FOUO~~) Office of the National Counterintelligence Executive:

Program Officer POC: [REDACTED]

Finance POC: [REDACTED]

b3 per ODNI

10.2 (U//~~FOUO~~) Federal Bureau of Investigation Counterintelligence Division:

Program Office POC: [REDACTED]

Finance Office POC: [REDACTED]

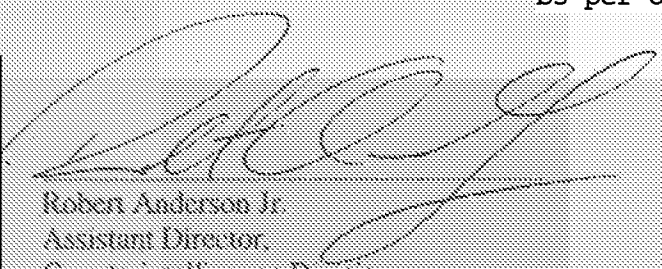
Contract Office POC: [REDACTED]

b6 per FBI

SIGNATURES:

b3 per ODNI

[REDACTED]


Robert Anderson Jr.
Assistant Director,
Counterintelligence Division
Federal Bureau of Investigation

13 Dec 13
Date

12/18/15
Date

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FY2013/14 PO# A3C1319900 (\$350,000)

CLIN	PERSONNEL	RATE	PER	#	Totals
	2008-045: Misc Production Jobs for 2013-2014				
n/a	Editor - (Misc Editing) - Nov 2013	\$10,127.80	mo	1.0	\$10,127.80
17	Voiceover Artist - (Aug 22 File Hashing)	\$80.00	hr	18.0	\$1,080.00
	Voiceover Artist - (Maher Terminal)				
17	Training -	\$60.00	hr	11.0	\$660.00
	Voiceover Artist - (#2 Classification)				
17	Training -	\$60.00	hr	11.0	\$660.00
66	Makeup Artist - (11-18-13 EIA)	\$50.00	hr	11.0	\$550.00
11	Actor - (11-18-13 EIA)	\$55.00	hr	15.5	\$852.50
	Total				\$13,930.30
Monthly Total for FY2012/13 PO# A3C1319900 (\$350,000)					\$13,930.30
					\$13,930.30
					Inv # 2081

Economic Espionage Video PO # A2D0830112 (\$400K)

CLIN	PERSONNEL	RATE	PER	#	Totals
	RMG 08-040: Economic Espionage				
2	Producer - Post Production/Graphics Supervision	\$101.61	hour	24.5	\$2,489.45
5	Production Assistant - Post Production	\$60.04	hour	14.5	\$870.58
8	3D CG Artist - DVD Cover/Poster	\$86.83	hour	17.0	\$1,476.11
37	Editor	\$76.04	hour	80.0	\$6,083.20
n/a	Non Linear Editing	\$500.00	day	10.0	\$5,000.00
n/a	Audio Sweetening	\$6,000.00	day	1.0	\$6,000.00
	Total				\$21,919.34
Monthly Total for Economic Espionage Video PO # A2D0830112 (\$400K)					\$21,919.34
					\$21,919.34
					Inv # 2082

FY2013/14 PO# A3C1319900 (\$350,000)

CLIN	PERSONNEL	RATE	PER	#	Totals
	2008-045: Misc Production Jobs for 2013-2014				
n/a	Editor (Misc Editing) - Nov 2013	\$10,127.80	mo	1.0	\$10,127.80
17	Voiceover Artist (Aug 22 File Hashing)	\$80.00	hr	18.0	\$1,080.00
	Voiceover Artist (Maher Terminal)				
17	Training	\$60.00	hr	11.0	\$660.00
	Voiceover Artist #2 Classification				
17	Training	\$60.00	hr	11.0	\$660.00
66	Makeup Artist (11-18-13 EIA)	\$50.00	hr	11.0	\$550.00
11	Actor (11-18-13 EIA)	\$55.00	hr	15.5	\$852.50
	Total				\$13,930.30
Monthly Total for FY2012/13 PO# A3C1319900 (\$350,000)					\$13,930.30
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					Inv # 2081

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n/a	Non Linear Editing	\$500.00	day	10.0	\$5,000.00
n/a	Audio Sweetening	\$6,000.00	day	1.0	\$6,000.00
	Total				\$21,919.34
Monthly Total for Economic Espionage Video PO # A2D0830112 (\$400K)					\$21,919.34
					\$21,919.34
					Inv # 2082

FEDERAL BUREAU OF INVESTIGATION
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Public Affairs (PA) Manual



Federal Bureau of Investigation (FBI)

POL06-0003-OPA

June 28, 2006

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Public Affairs Manual

GENERAL INFORMATION: Questions or comments pertaining to this handbook can be directed to:

HQ FBI/Director's Office/Office of Public Affairs

Division Point of Contact: **Assistant Section Chief:**

b6

(NOTE: Document supersedes MAOP Part 2, Section 5. PRESS – PUBLICITY)

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1. Scope

Purpose: To provide Federal Bureau of Investigation (FBI) personnel with clear guidance on a range of public affairs topics including media relations, use of the Internet, speeches, investigative publicity, and community relations.

Background: Public affairs activities support investigations both directly, through investigative publicity efforts, and indirectly, by improving public perceptions about the FBI. If members of the public view the FBI as effective and trustworthy, they are more likely to call in tips, or return a Special Agent's telephone call, or otherwise cooperate with the FBI. Simply increasing public knowledge about the FBI's role can lead to more individuals reporting crimes, more tips, and more general assistance from the public. Effective use of the FBI's Internet web site solicits public information on FBI cases that directly support investigations in all operational areas. Efforts to publicize successful investigations have a deterrence effect that may prevent future crimes and acts of terrorism.

At the same time, the need to preserve the integrity of ongoing investigations, protect the privacy of individuals, and defer to the discretion of United States Attorneys on matters subject to prosecution, places proper restrictions on the FBI's ability to share information of interest to the media and to the public. In order to be responsive to the press and the public without violating these restrictions, FBI personnel need a user-friendly reference guide which addresses the basic rules and situations most frequently encountered.

Intended Audience: This handbook is for use by all FBI employees. All FBI employees should be familiar with the general framework of the Bureau's public affairs programs and the guidelines on who may speak for the FBI and what information can and cannot be disclosed to the public. While many employees may have occasion to communicate with the public or be called upon to respond to an inquiry from a member of the news media, this responsibility falls primarily on the Office of Public Affairs, executives at Headquarters and in the field, and field office media representatives, or others, as designated by the Special Agent in Charge (SAC).

2. Roles and Functional Responsibilities

2.1. Department of Justice Office of Public Affairs (DOJ-OPA)

DOJ-OPA advises the Attorney General and other DOJ officials on communications issues and coordinates with the public affairs units of all DOJ component organizations. DOJ-OPA prepares and issues news releases for DOJ and approves certain releases issued by component agencies. DOJ-OPA also responds to media inquiries, arranges interviews with DOJ officials and holds news conferences.

2.2. United States Attorneys (USA)

While DOJ-OPA has final responsibility for all matters involving the national news media, responsibility for matters involving local media is vested in the 93 USAs. Each USA will exercise independent discretion as to matters affecting their own districts. USAs are responsible for coordinating their news media efforts with the Director of DOJ-OPA in cases that transcend their immediate district or transcend their immediate district or are of national importance.

Each USA's Office and each field office of the various DOJ components shall designate one or more persons to act as a point of contact on matters pertaining to the media. In USAs' offices or field offices where available personnel resources do not permit the assignment of a full time point of contact for the media, these responsibilities should be assigned to a clearly identified individual.

2.3. FBI Office of Public Affairs (OPA)

The OPA supports FBI operations, provides direct service to the public, and enhances and maintains public trust, by sharing information about the FBI's responsibilities, operations, accomplishments, policies, and values. The OPA also supports efforts to educate, inform, and motivate FBI personnel through a wide range of internal communications.

The OPA achieves its mission through management of the FBI's Media Relations and Community Outreach Programs; by serving as the FBI's liaison to the news media, entertainment and publishing industries, researchers, and community-based organizations; by providing up-to-date information on the FBI's Internet web site, the FBI Intranet homepage, and the OPA Intranet web page; and through speeches, events, publications, and presentations.

As the headquarters level public affairs office, OPA is responsible for coordinating the FBI's news media effort with DOJ-OPA.

2.3.1. National Press Office (NPO)

The NPO manages daily media relations with the national and international press corps and ensures timely response to all media requests (with the exception of requests from monthly publications and non-traditional media outlets which are handled by the

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Investigative Publicity and Public Affairs Unit). The NPO coordinates interview requests, drafts and issues written press releases and responses, a provides on-site assistance for major media events involving the FBI. It serves as the FBI's external public communication center during a major incident or crisis, managing dissemination of all FBI public information. The NPO designs and recommends media strategies to the Assistant Director, and executes those strategies. The NPO also produces analytical and briefing products for executives as well as crafts talking points, Questions and Answers (Q&A), and other materials to help guide FBI communications on issues in the news.

The NPO coordinates advanced media relations training for Special Agents in Charge and their Media Representatives and serves as their point of contact for the support and coordination of issues pertaining to the media. The NPO maintains staff-level liaison contacts with the public affairs offices of the DOJ, the White House, the Department of Homeland Security (DHS), and the Office of the Director of National Intelligence (ODNI).

2.3.2. Investigative Publicity and Public Affairs Unit (IPPAU)

The IPPAU is responsible for oversight and management of publicity efforts that directly support investigations or intelligence activities. The unit is also responsible for media relations with monthly publications and outlets not traditionally handled by the NPO, such as "soft" news sources, and publications or television or radio programs that are in foreign languages or aimed at women, ethnic, religious, industry, or age groups. The IPPAU responds to requests for assistance from the publishing, motion picture, television, radio and entertainment industries, and supports FBIHQ divisions in accommodating these requests. The unit also supports ongoing liaison with television series depicting FBI personnel, investigations, or services.



The IPPAU is responsible for radio productions and for organizing proactive initiatives aimed at increasing public awareness of the FBI, its personnel, priorities, activities, and accomplishments. These include production of "electronic briefings," presentations, talking points, Q&As, fact sheets and other background materials, and organizing briefings and press conferences aimed at educating reporters and producers and promoting development of positive feature stories about the FBI.

2.3.3. Online/Print Media Unit (OPMU)

OPMU manages the content of the FBI's Internet web site (www.fbi.gov), selects and posts information from all field offices and FBIHQ divisions; and writes original stories to keep the public informed on FBI news and issues.

The OPMU is also home to the FBI Historian who maintains and builds the FBI's history archive; conducts academic research, gives lectures on FBI history, and serves as the FBI's liaison to history programs throughout the Law Enforcement and Intelligence Communities.

2.3.4. Executive Writing Unit (EWU)

The EWU supports the efforts of FBI executives to formulate and disseminate critical information both internally to FBI employees and externally to the national and international public through communications for public speaking forums, presentations to the media, executive meetings, Congressional hearings, and internal forums with FBI employees. The EWU produces speeches, talking points, op-eds, letters, research, analysis, reports, employee messages and other communications to support the OPA and FBI mission. The EWU makes recommendations to the Director's Office on accepting speaking invitations that will offer the best opportunities for FBI executives to deliver a positive message about the FBI. The EWU also produces unique presentation materials for use by FBI executives.

2.3.5. Community Relations Unit (CRU)

The CRU supports the FBI's priorities by improving understanding and building partnerships between the FBI and minority, ethnic, community-based, and industry groups and organizations, and members of the general public.

The CRU fulfills this mission by: (1) providing management oversight, guidance, and support to community relations programs throughout the FBI, including Citizens Academies, minority outreach programs, and youth-oriented programs; and (2) acting as the FBI's liaison to national minority and community organizations and supporting outreach efforts by FBI Headquarters executives.

2.3.6. Employee Communications Unit (ECU)

The ECU has oversight of Bureau-wide internal communications, and executes coordinated communications strategies to drive organizational change and improve the effectiveness, morale, and retention of FBI employees. It coordinates with other Headquarters divisions to ensure that messages are in strategic alignment. It also serves as a focal point for two-way communications, working closely with the Ombudsman and Advisory Groups to gauge the success of communications strategies, and to collect input and ideas from employees.

The ECU crafts original content for the FBI Intranet and employee publications such as weekly briefings and the *Investigator* magazine. The ECU also assists Headquarters divisions with development and execution of communications strategies using the Intranet, communications kits for managers, video messages, publications, and other tools, to ensure that policy changes and directives are communicated effectively, understood by personnel throughout the Bureau, and ultimately implemented.

2.3.7. Special Events Group

The Special Events Group coordinates meetings, special events, and public appearances by the Director and senior executives. The Group also works to strengthen the cultural awareness, morale and *esprit de corps* of FBI personnel through special programs.

2.4. Headquarters Entities Outside of OPA

Individuals and units engaged in public affairs activities who are not in a field office or OPA, such as those in the Criminal Justice Information Services Division, the Laboratory, the National Security Branch, or any operational division, are considered part of Headquarters and do not have the autonomy afforded to field offices pursuant to these guidelines to conduct liaison with the news media. Accordingly, such entities should maintain close working relationships with OPA and must coordinate all press and news media relations with OPA.

2.5. Field Offices

2.5.1. The Field Office Media Representative

All FBI field offices have at least one media representative who functions as a liaison for the field office and as an official spokesperson.

2.5.1.1. Choosing a Media Representative

The media representative should be an experienced Special Agent or experienced Public Affairs Specialist with excellent verbal and written communications skills. Special Agents bring investigative experience and perspective to media relations and can provide instant credibility when responding to questions from the press. In cases where staffing limitations preclude appointment of such a Special Agent, or where the needs of the Field Office call for specialized public affairs experience, the position may be filled by an experienced Public Affairs Specialist recruited from the support ranks, or from the outside, for example from the news business or a public relations firm.

In choosing a media representative, the Special Agent in Charge (SAC) should consider the following:

- The candidate's personality, motivation and liaison skills
- The candidate's willingness to work long and unpredictable hours
- The candidate's ability to operate under stress
- The candidate's knowledge of the FBI and the media
- Whether the candidate personifies the FBI and its Core Values
- Whether the needs of the office and the local or regional media market call for a full-time or part-time media representative
- Whether the needs of the office would be better served by a media representative who is a Special Agent with extensive knowledge of the FBI or an experienced Public Affairs Specialist with strong public relations skills or ties to the media
- Whether the candidate has other duties, such as that involving crisis response, that would prevent his or her availability in an emergency

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2.5.1.2. Back-Up Media Representative

SACs should assign a Special Agent to serve as a back-up media representative who can support the regular media representative as needed, fill-in when the regular media representative is unavailable, and/or be on call at night or on weekends. SACs involved in ongoing major cases may also request assistance from OPA or from experienced media representatives from surrounding field offices.

2.5.1.3. Chain of Command

Media representatives should report directly to the SAC. The media representative requires regular access to decision-making and must be kept apprised of major activities in the Field Office so that he or she can ensure the accuracy of information released to the press or news media.

2.5.1.4. Provision of Training

Media representatives, and particularly those with little or no experience in dealing with the news media, should be provided with immediate media relations and crisis management training. This training should assist the media representative in maximizing the volume and quality of information provided to the press, the news media, and the public, while continuing to abide by Department of Justice and FBI guidelines, protecting privacy rights, the investigatory process, and sources and methods of gathering information. New media representatives should receive training as soon as possible to ensure that the Field Office is prepared to handle extensive press and media inquiries in the event that a major incident occurs in their territory.

2.5.1.5. Scope of Responsibilities

(See Procedures and Processes, sections 4.1. Handling of News Inquiries, 4.2.1 News Conferences, and 4.2.2. News Releases.)

The media representative responds to requests for information or comment from members of the press and news media, coordinates press conferences, drafts press releases, and may provide materials such as speeches and talking points to assist the SAC with press events and other public affairs efforts. The media representative should not be the sole spokesperson for the Field Office and to the extent practicable should respond to requests for information by coordinating interviews with senior executives, managers, and case or issue experts. SACs should make available to the news media Assistant Special Agent in Charge (ASAC)s, supervisors, and in some situations, case agents.

- Liaison Responsibilities

As part of his/her liaison responsibilities, the media representative should spend time with reporters, producers, and editors who cover the FBI or law enforcement beat, and with law enforcement public information officers, either in person or over the telephone.

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- Media representatives should have regular meetings in person with the news directors, editors and reporters of the major television and newspapers in the areas both to educate them on FBI/DOJ policy and to develop a professional relationship.
- Consideration should be given to creating a Memorandum of Understanding (MOU) with the local news media to set ground rules concerning media coverage of emergency law enforcement operations.
- Media representatives should also meet regularly with other federal, state, and municipal law Public Information Officers to develop strategies and protocols in responding to the news media in joint law enforcement operations.
- Responsibilities at News Conferences
 - At news conferences, the media representative is responsible for the following:
 - Choosing a time, location, and physical layout that accommodate both spokespersons and the news media.
 - Alerting the media to the press conference and inviting them to attend via mass e-mail, facsimile, or individual telephone calls.
 - Providing press releases, media packets or other materials before the news conference begins.
 - Explaining any special ground rules (e.g., whether the event is on or off the record or whether cameras are permitted).
 - Introducing the names and titles of the people who will speak and take reporters' questions.
 - Closing the press conference when a pre-set time is reached or when questions taper off.
 - Coordinating and setting up individual interviews following the press conference, if appropriate.
 - Briefing

The media representative should brief all employees in their respective field offices about FBI policy if they are contacted by members of the media.

2.5.1.6. Availability

The media representative should be available or on call 24 hours per day, seven days a week to respond to breaking news or other emergencies.

The 24-hour news cycle and competition between cable news channels and Internet news outlets has resulted in the frequent airing of rumors and unfounded speculation and can be difficult to counter if not corrected quickly. Availability to provide quick responses is

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also important to ensure that there is an opportunity to present the FBI's perspective in every story that mentions the FBI.

Media representatives must be available to coordinate media issues in the event of a crisis. He/she cannot be a hostage negotiator, SWAT (Special Weapons and Tactics), or in any other position that will take him or her away from dealing with the media during a crisis situation.

2.5.2. Media Liaison Responsibilities of All FBI Field Office Employees

All FBI Field Office employees should have an understanding of the FBI's media guidelines and policies.

All FBI Field Office employees are responsible for informing the media representative when there is an issue with the potential to make news; when there is an opportunity to promote a favorable news story; or when a problem involving the press or media arises.

Managers and supervisors should ensure that their personnel function as a team with the media representative.

2.5.3. Community Outreach Liaison Coordinator

Each field office should have at least one individual dedicated full or part-time to community outreach activities that support the FBI's national priorities. This coordinator may be a Special Agent or a Community Outreach Specialist. In smaller offices, this duty may be assumed by the media representative. The coordinator will facilitate established community outreach programs, such as the Citizens Academy, and also seek out new ways to interact with community leaders, local civic organizations, nonprofit, religious establishments or entities of worship, and businesses regarding policies and practices of the FBI.

2.5.4. Speeches

The speech program is the personal responsibility of the SAC, and principal speech commitments within a field office territory should be handled either by the SAC or ASAC. When neither the SAC nor the ASAC are available, speech commitments may be handled by an experienced and well-informed Agent, with the approval of the SAC or ASAC.

3. Policies

3.1. Statutory Guidelines Covering News Media Relations

The FBI's press policy is in strict conformance with instructions issued by the Department of Justice concerning the release of information by employees of that Department relating to criminal and civil proceedings. Those Departmental instructions are contained in Title 28, §50.2, of the Code of Federal Regulations, a verbatim restatement of which can be found in Appendix B: Legal Authorities.

3.2. Department of Justice Policy on Public Comments by Department of Justice Employees to the News Media Regarding Investigations, Indictments and Arrests

In addition to the statutory guidelines contained in Title 28, Section 50.2, of the Code of Federal regulations, a new section 1-7 covering media relations was added to the United States Attorneys' Manual in 2003. It can be found in Appendix B: Legal Authorities.

3.3. Achieving Fairness, Accuracy, and Sensitivity to the Rights of Defendants when Releasing Information to the News Media

The criteria of fairness, accuracy, and sensitivity to the rights of defendants, as well as to the public's right to know, must prevail in all dealings with the news media. Favoritism should not be shown toward any newsperson or news medium. The strategy of releasing selective facts to the news media to stimulate conversation between subjects under lawful Title III surveillance poses no legal problem providing the above-stated criteria are met.

3.4. The FBI's Open Stance with News Media

These instructions are intended to facilitate a more open stance and, thereby, a mutually beneficial relationship between FBI and the news media. The goal in dealing with the news media should be to build trust by sharing information as quickly and widely as possible without compromising Department of Justice and FBI rules and guidelines. SACs, as well as other employees acting for them in news media relations, should be as responsive as practical and possible to inquiries and requests made by news media representatives.

The term "No comment" should be avoided except when its use is absolutely necessary. If an SAC does not know the answer to a news media representative's question, the SAC should have no hesitancy in stating, "I don't know," and/or, depending upon the nature of the inquiry, telling the news media representative that the SAC will contact the news media representative as soon as the SAC has information.

3.5. Accuracy of Responses to News Media Inquiries

No FBI employee should knowingly furnish an erroneous, deceptive, or misleading answer to a news media inquiry.

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3.6. When to Selectively Release Information

The process of selective release of information can be a very sensitive one on policy grounds. It should be employed only on the rarest of occasions and then only under careful supervision and with prior FBIHQ substantive desk, including Office of the General Counsel, approval.

3.7. News Releases Involving Juveniles

(See MIOG (Manual of Investigative Operations and Guidelines), Part II, 4-2.2.4; LHBSA, 3-16.2[7].)

Title 18, USC, Section 5038(e), the Federal Juvenile Delinquency Act, as amended, provides in part: "Unless a juvenile who is taken into custody is prosecuted as an adult neither the name nor picture of any juvenile shall be made public in connection with a juvenile delinquency proceeding." The Department has advised that a news release concerning the arrest of a juvenile would not violate any restrictions of the Act if it were carefully worded to contain no identifying information.

3.8. Compliance with the Privacy Act of 1974 (5 U.S.C. 552a)

The Privacy Act prohibits the FBI from disclosing personally-identifiable information about an individual without his or her written consent unless certain conditions are met. One exception to this prohibition is for disclosures made pursuant to a published routine use and for a purpose compatible with the purpose for which the information was collected. The FBI has published various routine uses, one of which is titled "Appropriate Disclosures to the Public." It allows the FBI to disclose information "to the news media or members of the general public in furtherance of a legitimate law enforcement or public safety function as determined by the FBI, e.g., to assist in locating fugitives; to provide notifications of arrests; to provide alerts, assessments, or similar information on potential threats to life, health, or property; or to keep the public appropriately informed of other law enforcement or FBI matters or other matters of legitimate public interest where disclosure could not reasonably be expected to constitute an unwarranted invasion of personal privacy."

The Privacy Act also requires agencies to maintain an accurate accounting of the date, nature, and purpose of each disclosure and the name and address of the person and agency to whom the disclosure was made, and to retain this accounting for five years or the life of the record, whichever is longer. All disclosures of personally-identifiable information must be so documented.

If there is any doubt regarding the release of information to the press, the release must be coordinated with the Field Office Chief Division Counsel or with the Office of the General Counsel.

4. Procedures and Processes

4.1. Handling of News Inquiries at FBIHQ

In order to ensure a coordinated and uniform response concerning major operations and sensitive issues, notice of all contacts with national news media organizations should be reported to the National Press Office of OPA, as soon as possible. This is in addition to the requirement to coordinate with the U.S. Attorney's Office on matters that may affect that office. (See Section 2.2. Roles and Responsibilities, and Appendix B. Legal Authorities, United States Attorneys' Manual 1-7.)

FBIHQ divisions should keep the National Press Office of OPA advised of any significant cases or programs that could result in national press or media attention at the earliest practicable time.

Inquiries from members of the press or news media related to recent or breaking news or matters requiring a response within a short time frame should be referred to the National Press Office of OPA. Inquiries from members of the press or news media related to long-term projects and requests from authors or filmmakers should be referred to the Investigative Publicity and Public Affairs Unit, OPA.

4.2. Contacts with the News Media

(See MAOP, Part I, 1-26.2[3]; MIOG, Part I, 7-14.11[8], 7-18[2], 91-14[2]), 256-9[1], Part II, 32-4[2], 34-7.)

Information concerning the FBI, including information regarding arrests and other developments in cases investigated by the FBI, is disclosed to news media, including newspapers, news magazines, news services, and radio and television networks or stations, by one of the following means:

- News conferences
- News releases or announcements initiated by the FBI
- Verbal or written responses to inquiries from members of the news media

4.2.1. News Conferences

See Section 2.2. U.S. Attorneys and Section 2.5. Field Offices, and the United States Attorneys' Manual 1-7 in Appendix A: Legal Authorities.

4.2.1.1. Definition

For FBI purposes, a meeting with or interview by two or more competing representatives of the news media will be considered a "news conference." This definition also relates to news conferences in which the FBI might participate with other law enforcement agencies, groups, or other components of the criminal justice system.

4.2.1.2. Approval To Hold News Conference

Under all circumstances, unusual or not, notification should be provided and approval obtained from FBIHQ, OPA, before holding or participating in any news conference. This is in addition to the requirement to seek approval from the United States Attorney's Office for news conferences that may affect that office. See Section 3.5, Coordination with the United States Attorneys. (previously MAOP [Manual of Administrative Operations and Procedures], Part II, Sec. 2, 5-1.3(V)). The purpose of this policy is not to discourage contacts between field offices or Headquarters divisions and the news media, but rather to promote coordination with OPA so that OPA can advise and coordinate with the Department of Justice on matters of interest to the news media.

4.2.2. News Releases

News releases made by the FBI fall into three general categories: One-Office news release, Multi-Office news release, and National news release.

4.2.2.1. One-Office News Release – Instructions

4.2.2.1.1. Coordination with FBIHQ

Most news releases made by field offices are issued to announce arrests in FBI cases. The provisions of the Code of Federal Regulations (CFR), Section 50.2 and the Attorney General's directive of January 14, 1993, clearly apply to all of these. If an SAC believes that an exception to those provisions should be made in any individual case, this view should be made known to BOTH the Assistant Director of the substantive division involved and OPA. Exceptions to the instructions provided in Section 50.2, CFR, can be approved ONLY by the Attorney General or the Deputy Attorney General, NOT by any official of the FBI.

4.2.2.1.2. Issuance of Releases in the Name of the SAC

News releases should be issued to all interested news media in the field office territory as simultaneously as possible, and they should provide as full an account of the facts as can be disclosed within the provisions of Section 50.2, CFR.

4.2.2.1.3. Personnel Authorized To Make News Releases

Although news releases are now handled in many field offices by a designated media representative, SACs may authorize other experienced employees, including ASACs or Resident Agents, to read or deliver news releases issued over the SAC's name to the news media. If the SAC has not authorized the designee to expand upon the information in the news releases, he/she should answer any inquiry or request for additional information by courteously telling the journalist involved that his/her inquiry or request will be brought to the attention of the SAC or the appropriate field office media representative as quickly as possible for consideration and action. The reason for the policy of referring such matters to the SAC or media representative is to ensure the uniformity, accuracy, and appropriateness of any supplemental information that is provided to the news media.

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4.2.2.1.4. News Releases Arising from Joint Investigations

In news releases announcing arrests or other developments attributable to the joint efforts of the FBI and other law enforcement agencies, appropriate recognition is to be given to those other agencies.

4.2.2.1.5. Releases Dealing with Noninvestigative Matters

On occasion, SACs issue news releases or make announcements dealing with administrative matters such as transfers of the SAC or ASAC of the field office or presentation of service awards to personnel of the field office. Requests for photographs and biographical sketches of the personnel involved, and request to interview these employees about their duties and experiences, should be carefully considered by the SAC before approval is granted, giving consideration to the nature of their assignment and the need to protect their identity. (See also MAOP, II, 8-3.4.)

4.2.2.1.6. Field Office Publicity of Appointment of New Special Agents

- Special Agent (SA) appointment letters (3-302) specifically request that the appointment letter be considered strictly confidential by the appointee and given no publicity.
- Since the new SA is to avoid publicity regarding his/her appointment, no promotional publicity is to be afforded any new SA entering on duty by field offices.
- The use of publicity regarding new SAs entering on duty as a recruitment technique is recognized; however, it should only be used after the new SA has successfully completed his/her training at the FBI Academy and only when the anticipated investigative assignments of the new SA have been evaluated. Assignments to sensitive criminal and/or security investigations would automatically preclude any type of publicity.
- If a decision is made to afford publicity to a particular SA, the field office should consider corresponding with the Training and Development Division regarding personal achievements of the SA during the training period.

4.2.2.2. Multi-Office News Release

Arrests or other important developments in wide-ranging investigations often require close coordination and simultaneous releases to the press by two or more field offices. The OPA should be consulted before any multioffice news release is made. Consideration should be given to the question of whether a national news release is merited.

4.2.2.3. National News Release

As a general rule, national news releases announcing arrests or other investigative developments are issued only in exceptional cases such as the following:

- Prominent persons, including well-known business and civic leaders, entertainers, athletes, or officials of local, county, state, or federal government.

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- Persons of national notoriety, such as members of the "Ten Most Wanted Fugitives."
- Persons arrested for crimes that have attracted nationwide interest.
- Persons whose crimes have international ramifications, such as terrorists, individuals engaged in espionage, or fugitives who have fled abroad.

On a continuing basis, the OPA should be kept advised by FBIHQ substantive divisions and by field offices of the essential facts of all such cases enumerated above, including anticipated developments therein.

National news releases are issued by OPA. Any field office or Headquarters division wishing to issue a national news release must coordinate that release with OPA as follows:

- Supervisors should notify OPA whenever it appears that a news release may be necessary. This notification must be given at the earliest practicable time. Necessary research, including detailed background data, should be furnished to OPA well enough in advance that the news release may be prepared and any resultant inquiries may be properly handled. Supervisors should also consider making themselves or other issue experts available to provide further information.
- Copies are made available to interested field offices via e-mail, the OPA Intranet web site, or the FBI Internet web site (FBI.gov), so that those offices can make them available to local news media within minutes of their release to the national news media.

Neither SACs nor media representatives should expand upon the contents of national news releases without the approval of both the substantive FBIHQ division involved and the OPA.

4.2.2.4. Field Office Filing of News Releases

- Each field office should maintain a control file containing all news releases issued by the office since the last inspection.
- On each occasion when a field office issues a news release, a copy of that release should be placed in the case file. A record should be made in the case file indicating the time and date the release was made. If the press release contains information regarding an individual, a record should also be made of the identity of the person to whom the release was made, the e-mail address to which the release was sent, or the web site to which the release was published. Such a record may be accomplished by a memorandum to the case file, or by making the appropriate notations on the file copy, or by other appropriate means which are acceptable to the field office.
- Field offices should immediately provide the National Press Office, OPA, with a draft copy of news releases that may generate national news interest.

4.2.3. Inquiries from News Media

4.2.3.1. Routine Media Inquiries

Routine press inquiries received at the field office regarding either investigative or administrative matters should be answered by the SAC, ASAC, or media representative within the guidelines set forth in this section.

In responding to such inquiries, SACs, ASACs, and media representatives should be courteous, factual, and as helpful as possible. They should refrain, however, from answering hypothetical questions or expressing personal opinions.

4.2.3.2. Media Inquiries Received in Emergency or Fast-Moving Situations

Frequently, press inquiries will be received by Special Agents at the scenes of arrests, gun battles, or other fast-moving developments in investigations. Unless undercover assignments or similar overriding circumstances dictate otherwise, Special Agents who are approached by journalists at the scene of fast-moving developments in FBI cases may make the following responses:

- Identify themselves as "a Special Agent of the FBI";
- Furnish the name of the field office to which they are assigned; and
- State the general nature of the investigative operation, such as, "We are here to serve an arrest (or a search) warrant."

Requests for additional information should be answered by courteously referring the journalist to the field office or to the temporary field office headquarters, if such a temporary field office headquarters has been established in the area.

Only SACs, ASACs, or media representatives should participate in question-and-answer interviews with representatives of any news medium at the scenes of fast-moving developments in FBI cases. In emergency situations, however, Special Agents can relay reporters' questions to the SAC by telephone or radio, and the SAC's responses thereto can be furnished to the reporters in the SAC's name by a Special Agent. In other than such emergency situations, Special Agents should courteously refer journalists to the SAC, ASAC, or media representative for answers to their questions.

Special Agents' investigative responsibilities attendant to such fast-moving developments must take precedence over questions or inquiries of journalists.

4.2.3.3. News Media Inquiries - Kidnap-for-Ransom Cases

In kidnap-for-ransom cases and related crimes involving a threat against human life, neither the fact that the crime has occurred, nor the fact that the FBI is investigating it, should be disclosed or confirmed without the approval of the substantive investigative division and the OPA.

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4.2.3.4. News Media Inquiries - Cases Involving Banking-Type Institutions

Due to the sensitivity of many banking-type institutions to publicity concerning the amount of money or property obtained in robberies, burglaries, and larcenies of financial institutions, such information should not be disclosed to news media without the concurrence of the Criminal Investigative Division and the OPA.

4.2.3.5. News Media Inquiries – Shooting Incident

Names of Agents involved in shooting incidents should neither be volunteered to news media nor, except under the circumstances described in MIOG, Part II, 12-11.6, should their identities be verified in response to inquiries by news media.

4.2.3.6. News Media Inquiries - Requests to Withhold Information

Under no circumstances should any employee of the FBI ask or suggest that a journalist withhold information from the public without the concurrence of the substantive investigative division and the OPA.

4.2.4. Media Relations During Crisis Situations

(See MAOP (Manual of Administrative Operations and Procedures) Part 1, 5-2.2.2)

4.2.4.1. Field Office Crisis Response Plans

Field office Crisis Response Plans should include an outline of how the office will deal with the media during the course of a crisis. This outline will help prevent the SAC from having his/her attention unnecessarily diverted to media issues during a crisis and ensure that resources are available to refute inaccurate reports that could lead to widespread panic and potential loss of life. Such plans should anticipate the following:

- Additional personnel may be needed to handle inquiries from the news media. If necessary, assistance may be provided by the National Press Office or by personnel from other field offices.
- Extensive coordination with other federal, state, and local agencies may be required.
- In the event of a major incident, personnel may be required to staff an inter-agency Joint Information Center.

4.2.4.2. Field Office Continuity of Operations Plans (COOP)

Field Office Continuity of Operations Plans (COOP) should take into account media relations issues.

4.2.4.3. Operations Consideration

In addition, plans for specific operations should take into account how the media will be dealt with if they arrive on the scene in order to avoid disruption of the operation or endangerment of any individuals involved.

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Issues to consider in operational and crisis planning include:

- In the event of a terrorist incident, hostage-taking, explosion, or other crisis situation, it may be necessary to coordinate the establishment of a "broadcast area" for the news media near the scene of an incident, but apart from a regular law enforcement perimeter. The news media, including reporters and photographers, should be allowed access to the best possible location no further from the scene than the general public to report on a crisis as determined by the On-Scene Commander.
- Where a large number reporters and crews at the scene may hinder operations, use of a "pool" reporter should be encouraged to limit the number while allowing for media coverage of the event.
- A designated law enforcement official from the lead agency should be assigned as a spokesperson to keep the news media briefed at the appropriate time.
- In cases in which a search or arrest warrant is to be executed, no advance information will be provided to the news media about actions to be taken by law enforcement personnel, nor shall the representatives be solicited or invited to be present.
- Media access to crime scenes will be coordinated by the lead law enforcement agency. No access will be granted until it is determined by the On-Scene Commander that the news media will not interfere with emergency and evidence response teams in their efforts to carry out their responsibilities. Access must also be approved by the appropriate prosecutive entity and approval obtained from the appropriate FBIHQ division.

4.2.4.4. Memorandum of Understanding (MOU)

In order to ensure the safety of victims, law enforcement personnel, and the news media, SACs are encouraged to negotiate an MOU or similar agreement with members of the local media addressing issues that may arise in the event of a hostage-taking, barricade, and other crisis situation. Sample MOUs are available from the National Press Office, OPA. Such agreements may address the following:

- Agreement by the news media not to telephone or otherwise attempt to contact a hostage-taker or hostage. (See National Association of Broadcasters' guidelines.)
- Immediate notification of law enforcement by reporters of any calls from hostage-takers or hostages.
- No publication of such conversations without first coordinating with the media representative to obtain the advice and approval of the On-Scene Commander and hostage negotiators.
- Limited use of live broadcasting with no close-ups of the locations of tactical personnel during the course of the incident.
- No identification by the news media of groups claiming responsibility for bombings.

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- Educate reporters about the danger of speculation about a tactical situation by the news media and encourage reporters to confine reports to facts released by law enforcement authorities.
- Instruct media personnel to exercise judgment in the use of night vision equipment during hours of darkness. Tactical personnel should also be prepared for instant bright camera lights from the media at night.
- News media organizations should not be provided with access to a crime scene during a crisis situation. They should also be instructed not attempt to violate a law enforcement perimeter to cover a story because it risks endangering their lives and the lives of innocent victims and law enforcement personnel.

4.3. Fugitive Publicity

4.3.1. Coordination with FBIHQ

Field offices should coordinate all fugitive publicity with the appropriate operational division and the Investigative Publicity and Public Affairs Unit, OPA, and should not hesitate to consult the OPA regarding questions or problems that arise in any area of news media relations.

4.3.2. Scope of News Releases Regarding Fugitives

News releases and other public disclosures designed to solicit public cooperation in the apprehension of FBI fugitives may contain more facts about the fugitive's criminal background than are permissible in news releases and announcements regarding arrests.

4.3.3. Avoidance of Prejudicial Statements

In publicity regarding FBI fugitives, extreme care should be taken to avoid statements that brand a fugitive as guilty of a crime for which he/she has not been convicted. Arrest numbers or other data that identify a photograph as having been made in connection with a past arrest or imprisonment should not appear in photographs of fugitives that are furnished to news media.

4.3.4. Radio and Television Broadcasts - Fugitive Matters

Radio and television broadcasts without advance FBIHQ approval may be made at the discretion of the SAC in hot-pursuit fugitive cases. Care must be exercised in broadcasting a license number believed used by a fugitive as it may be disposed of to an innocent third person.

4.3.5. Instructions for Submitting Cases

Requests for publicity related to a fugitive should be submitted by an electronic communication (EC) to the Investigative Publicity and Public Affairs Unit, OPA, and to the Violent Crimes/Fugitive Unit, Criminal Investigative Division (CID) or to any other applicable unit of the CID or other operational division.

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Within the Details section of the EC, do the following:

- Include a detailed synopsis of the case.
- Provide descriptive information about the fugitive to include eye and hair color, height, weight, date and place of birth, scars, tattoos or other marks, medical problems, locations where the fugitive might travel, hobbies or habits, occupations, and aliases.
- Indicate if the fugitive should be considered armed and dangerous.
- Include information on any rewards being offered by the FBI.
- Within the Synopsis section of the Electronic communication, indicate the particular "page" of the FBI.gov web site where information related to the fugitive should be placed.
- The "Ten Most Wanted Fugitives" web page is reserved for those criminals considered to be the most dangerous and detrimental to society.
- The "Most Wanted Terrorists" web page includes profiles of suspects sought in connection with terrorist activities who may pose a threat to U.S. citizens and interests worldwide.
- The "Crime Alerts" web page profiles recent FBI cases to heighten nationwide publicity.
- The "Monthly Fugitives" web page profiles alleged crimes including murder, fraud, and bank robbery.
- The "Kidnappings and Missing Persons" web page profiles kidnappings and missing persons cases other than suspected parental kidnappings.
- The "Parental Kidnappings" web page includes publicity of cases to assist law enforcement in bringing children home to their legal guardians.
- The "Unknown Suspects" web page includes photographs or sketches of suspects whose identities are unknown.
- The "Seeking Information" web page includes information about unsolved cases.

Copies of any applicable state or federal warrants should be submitted with the request. Indicate when, where, and in which judicial districts the state and federal warrants were issued. Sealed indictments and warrants should not be submitted.

Photographs of the best possible quality should be submitted electronically or on a disk and should be in jpg format. If available, provide the date(s) when the photographs were taken.

Submit video tapes and/or newspaper articles if available. These items are extremely beneficial when referring cases to be considered for "America's Most Wanted" and other television programs.

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The request must contain a certification that "All other law enforcement authorities involved with this investigation have been contacted and have no objections to the requested national/international publicity." This should include contact with FBI Legal Attaché office and foreign authorities, as appropriate.

Request for Identification Orders or Wanted Flyers should be directed to the Criminal Investigative Division.

4.4. Investigations Involving Members of the Media

(See MIOG, Part 2, 7-3, 10-8.2; LHBSA, 3-13.)

4.4.1. Issuing a Subpoena

Before a subpoena may be issued to representatives of the news media in any criminal or civil case or for the telephone toll records of a representative of the news media, Department of Justice regulations require prior authority of the Attorney General. An exception to this would be if a member of the news media with whom negotiations are being conducted for material within his/her possession expressly agrees to provide the material sought and if that material has already been published or broadcast, the United States Attorney or the responsible Assistant Attorney General, after being personally satisfied these conditions are met, may authorize issuance of a subpoena.

4.4.2. Seeking an Arrest Warrant

Prior Attorney General authority is also required before seeking an arrest warrant for, securing indictments of, or questioning a member of the news media who is suspected of an offense committed in the course of, or arising out of, the coverage or investigation of a news story, or while engaged in the performance of his/her official duties as a member of the news media. In emergency circumstances, a news media representative may be questioned or arrested without prior authority, but subsequent justification must be furnished to the Attorney General and the Department's Director of Public Information. Requests for authority for subpoenas, indictments or arrest warrants should be submitted to the Department by the United States Attorney. Requests for questioning and subsequent justification for questioning without prior authorization or arrest without a warrant will be handled by the Bureau, and sufficient facts should be promptly furnished to the OPA at FBIHQ.



4.5. Requests for Assistance with Television Productions, Motion Pictures, and Books

4.5.1. Television Series, Movies, Documentaries, Movie Industry and Radio Broadcast Requests for FBI Assistance and Cooperation

- All requests for FBI assistance and cooperation should be sent in a timely manner to the OPA, Investigative Publicity and Public Affairs Unit (IPPAU) for consideration.

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- Writers, producers, researchers, freelancers or representatives must submit their requests in writing by mail or facsimile, and provide a detailed description of the degree of assistance or cooperation needed.
- Upon receipt, the IPPAU will prepare a communication to OPA, FBIHQ Division and/or office of origin (OO) for their recommendations as to appropriate action.
- Movie industry representatives must submit a draft of the script to the IPPAU for review. A letter of final intent on company letterhead from the production studio must be received by the OPA for FBI cooperation to be extended.

4.5.2. Author's Request for FBI Assistance

- Unless sent directly to FBIHQ, all requests from authors for FBI assistance should immediately be forwarded to the OPA, IPPAU for consideration.
- Authors are required to submit their request in writing, either by mail or facsimile, and provide a detailed description of both their previous work and what kind of assistance they are requesting.
- Authors are bound by the same Department of Justice guidelines governing media policy. Upon receipt, IPPAU will forward a communication to the appropriate division and/or office of origin for review and recommendation for cooperation and assistance.

4.5.3. Requests to Sign Release Forms or Waivers

FBI personnel who participate with television and film projects are occasionally asked by producers to sign a release or waiver form. Such forms generally authorize the production company to record or photograph the individual and authorize the use of an individual's name, as part of the project.

4.5.3.1. When Not To Sign Release Waivers

FBI personnel are not required to comply with production-company requests to sign releases and should not sign them with inappropriate provisions, which include the following:

- Unlimited future-use authorizations or the relinquishment of all rights of inspection or approval of appearance and uses, thus presenting the possibility that FBI personnel or the FBI name could be inappropriately use, e.g., in commercial endorsements, unsavory contexts, etc.
- Obligations for the signer to disclose all he/she knows about a particular matter as an FBI employee is not authorized to make such a commitment regarding FBI matters, e.g., the Privacy Act prohibits certain disclosures.
- Provisions for compensating FBI personnel for their contributions, as such provisions could conflict with statutory or regulatory limitations on outside employment or acceptance of outside compensation for performing official duties.

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- Provisions purporting to authorize commercial endorsements inappropriate for federal employees, or use of the production in some other inappropriate context.

4.5.3.2. When To Sign Release Waivers

Employees may sign, but are under no compulsion to sign, forms that include privacy releases and depiction authorizations and acknowledgments of the anticipated uses of the work.

Employees should use their own judgment whether to sign non problematic releases. It is an employee's responsibility to ensure that he/she fully understands the nature and scope of the obligations and concessions involved. Where there is any question as to a provision's propriety, consult with the Office of the General Counsel before signing. Any exceptions to this policy require the prior approval of the Office of the General Counsel.

4.6. Speeches

4.6.1. Speech Program - Field

The speech program is the personal responsibility of the SAC, and principal speech commitments within a field office territory should be handled either by the SAC or ASAC. When neither the SAC nor the ASAC are available, speech commitments may be handled by an experienced and well-informed Agent, with the approval of the SAC or ASAC. When making a speech, individuals should refrain from answering hypothetical questions or questions that would require them to express personal opinions. Good judgment should dictate when a manuscript should be submitted to FBIHQ for approval in advance of a speaking engagement, particularly in regard to radio and television appearances.

SACs should obtain FBIHQ authority prior to making public appearances wherein Foreign Counterintelligence (FCI) Programs are to be discussed. This policy is necessary because of the classified nature of our FCI Programs and their impact on the foreign policy of the United States. This does not preclude SAC appearances before military groups, defense contractors, and forums in which the audience holds proper security clearances. There is no objection to explaining our FCI responsibilities in general terms in response to inquiries from the press and/or the general public.

4.6.1.1. Accounting and Recording of Field Office Speeches

Each office will maintain a speech control file that includes records of both acceptances and declinations of speech invitations. These records are not authorized for destruction by the National Archives and Records Administration. Records may not be destroyed until approval is received. This file serves as a helpful reference for determining whether to accept or decline incoming invitations and may be used to respond to requests for data from OPA or the Inspection Division.

It is not necessary to advise FBIHQ of each speaking engagement.

4.6.2. FBIHQ Supervision

4.6.2.1. Coordination and Correspondence of Speech Matters

All correspondence relating to speeches and public appearances by the Director will be handled by OPA.

4.6.2.2. Review of Manuscripts for Speaking Engagements

In connection with major speeches, when good judgment dictates, Bureau officials and supervisors may submit manuscripts or detailed outlines to the Executive Writing Unit, OPA, in sufficient time to permit appropriate review prior to speaking engagements.

4.7. Review of Newspapers in Field Offices

4.7.1. When To Clip Newspaper Items

Major newspapers published within a field office territory should be regularly reviewed, and newspaper items may be clipped at the discretion of the SAC in the following instances: (Previously MAOP, Part 2, 5-5.1.)

- Matters appearing in the press about the FBI.
- Stories or articles dealing with investigative matters within the FBI's jurisdiction, so long as those stories are both RELEVANT and NECESSARY to the discharge of the Bureau's responsibilities.
- Stories or articles deemed by the SAC to be of interest to the FBI, so long as the subject matter meets the tests of relevancy and necessity required by the Privacy Act of 1974.

4.7.2. How To Retain Newspaper Items

Newspaper items retained in field offices should be kept in a Public Affairs Matters file, classification 80.

4.7.3. Guidelines for Forwarding Newspaper Clippings to FBIHQ

Newspaper clippings as characterized above should be submitted to FBIHQ when, in the judgment of the SAC, the content of the news item would be of interest to FBIHQ.

It is not necessary to submit to FBIHQ items of national importance bearing a national wire service dateline when it is apparent that the item will receive NATIONAL COVERAGE.

4.8. FBI Publications

4.8.1. FBI Law Enforcement Bulletin

4.8.1.1. Nature and Contents of FBI Law Enforcement Bulletin

The monthly FBI Law Enforcement Bulletin is issued for the benefit of law enforcement agencies and consists of the following:

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- Illustrated articles and features designed to inform law enforcement officers of new programs and techniques to enhance their professional capabilities
- Items alerting law enforcement officers to dangerous weapons or techniques utilized by the criminal element

4.8.1.2. Distribution

- Presently, copies of the magazine are sent free of charge to FBI National Academy graduates; heads of law enforcement agencies; directors of police training academies; chief prosecutors; heads of university criminal justice departments; and university and college libraries and Federal Depository libraries. All Agents should have ready access to the current issue.
- The "FBI Law Enforcement Bulletin" is also available through a paid subscription program for those not meeting eligibility criteria as stated in 2.1. The subscription is available from: Superintendent of Documents, Government Printing Office, Post Office Box 371954, Pittsburgh, Pennsylvania 15250-7954. As of 7/21/04, the price is \$36.00 per year in the United States and \$45.00 for foreign orders. Telephone orders and inquiries will be welcomed on (202) 512-1800. Fax orders or inquiries are welcomed on (202) 512-2250.
- The magazine is available for viewing or downloading on a number of computer services, as well as the FBI's home page at <http://www.fbi.gov>.

4.8.1.3. Filing

(See MAOP, Part 2, 2-4.5.23.)

Official filing is not required. Retention, for reference purposes only, should be at the discretion of the field office training coordinator.

4.8.2. The Investigator

4.8.2.1. Nature and Contents of The Investigator

The Investigator consists of items designed to enhance the employee's awareness of the organization and its mission, including the following:

- Illustrated feature articles describing interesting or unusual activities and accomplishments of FBI offices or employees
- Recognition of distinguished service
- Retirements
- Other articles and items of interest to FBI employees

4.8.2.2. Distribution

This publication is issued six times per year and is the official publication of FBI employees. The distribution is also limited to FBI employees.

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4.8.2.3. Submissions

All material for the publication should be transmitted to FBIHQ, Room 7230, Attention: Assistant Editor, "The Investigator," Office of Public Affairs.

4.9. Internet/Intranet Publishing

4.9.1. FBI's Internet

4.9.1.1. World Wide Web Presence

The FBI has established a presence on the World Wide Web at www.fbi.gov. This site is commonly referred to as the "FBI Home Page." The FBI uses the Home Page to communicate a positive and accurate image of the FBI and to inform the public on matters, concerns, and investigations of interest to the Bureau. With this presence, the FBI is able to request the public's help in providing information on investigative matters by seeking information on terrorist and criminal matters and locating fugitives.

4.9.1.2. FBI Home Page Responsibilities

4.9.1.2.1. Content and Editorial Support

The OPA, Online/Print Media Unit (OPMU) ascertains whether material published on the FBI's Home Page is acceptable with regard to legality, accuracy, and suitability of the information, as well as overall design considerations. The OPA OPMU also ensures consistency with current FBI and DOJ policy and guidelines.

4.9.1.2.2. Technical Support

The Information Technology Operations Division Internet, Intranet, Service Center Unit (IISCU) provides technical support for the FBI Home Page, which includes server administration and management, technical standards for web publication, and uploading the "web-ready" files to the server.

4.9.1.3. Placement of Text or Graphics on the Internet (Not Exclusive to the FBI Home Page)

Placement of text or graphics on the Internet, which includes all of the following: the FBI Home Page, the World Wide Web, or other Internet mediums, is considered national and international in scope. As such, present FBI and DOJ media guidelines apply to placement of official FBI statements and information on the Internet. All information to be placed on the Internet must be coordinated through OPA.

In general, per the news media guidelines, FBIHQ provides public information regarding national and international matters; field offices provide public information of a local nature. Field offices are authorized by the Director to make more wide-ranging statements on a case-by-case basis.

Prior to placement on the Internet, information must be reviewed and approved by the OPMU, OPA, with concurrence of other appropriate FBIHQ divisions, as needed. This is to ensure consistency with current FBI and DOJ policy and guidelines.

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FBI field offices may request to have their own field office web site accessible through the FBI Home Page. Field offices will be responsible for submitting their respective field office web site information and ensuring that information is updated as needed via the OPMU, OPA. OPMU will be responsible for coordinating the placement and removal of information on the FBI Home Page. The sole purpose of this process is to ensure consistency on national issues and compliance with FBI and DOJ policy and guidelines. Material submitted to the OPMU for placement on a field office's web site should be local in nature, meaning specific to field office activities, and avoid repetition of other information included on the FBI Home Page, such as the history of the FBI. In the event that a local matter would be associated with a national issue within the FBI, hyperlinks between the various pages on the FBI Home Page will be established. Field offices may e-mail their materials to OPMU.

Information placed on the Internet about FBI fugitives, unknown subjects, missing persons, and kidnapped persons is coordinated by the Investigative Publicity and Public Affairs Unit (IPPAU), OPA.

- Field offices must submit the Form FD-61 (with the exception of questions 6 and 8c), photographs, and other necessary information to this unit. IPPAU will prepare the information, to include HTML (Hypertext Markup Language) format and graphics, for posting to the FBI Home Page in the Most Wanted section of the page and on the field office web sites.
- Hyperlinks will be established to the individual field office web sites from the Most Wanted section. This ensures that should the public go directly to a field office site first, they will be able to view the fugitives, unknown subjects, etc., wanted out of that office's area. If they visit the Most Wanted section first, located on the FBI Home Page, they will be able to view all the currently publicized individuals being sought by the FBI.

Materials for publication on the FBI Home Page ideally should be submitted to OPMU in a "web-ready" format on disk or by e-mail, though e-mail and other word processing documents will be accepted for updates to field office sites. The term "web-ready" means the files must be in HTML. Technical standards with regard to HTML and graphic file specifications have been updated, and details will be set out in a future EC in file 242-HP-C1144322. It is the intent that FBI information be placed only on the FBI Home Page, using the process described above. Any exception to this policy requires OPA approval.

In the event of an emerging crisis which necessitates placing information on the FBI Home Page immediately, telephonic requests and approvals may be made to OPA.

4.9.2. FBI's Intranet

4.9.2.1. Content

The Office of Public Affairs maintains the content of the OPA Intranet site as well as the content of the center column "Breaking News" section on the FBI Intranet main page.

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OPA uses these vehicles to keep Bureau employees informed of late-breaking news concerning the FBI and related national security/criminal justice issues; the Bureau's investigative priorities and accomplishments; and important Bureau programs, initiatives, and policies. The OPA Intranet site also houses many documents that reflect the Bureau's public stances (speeches by the Director and occasionally other HQ executives, press releases, congressional testimony, fact cards, reports, etc.), which can be used to assist Bureau employees give speeches and make other kinds of public presentations.

4.9.2.2. Content Submission

Offices are encouraged to submit brief articles, photos, press releases (including U.S. Attorney press releases on Bureau cases), or background materials that can be turned into articles by OPA staff on any or all of the above topics. Written submissions must, for the most part, be made electronically, but can be in virtually any format (e.g., WordPerfect, Word, PDF, HTML). For photos, jpg, tif, or gif formats are preferred. Items for the "Breaking News" section of the FBI Intranet can be e-mailed to FBI-Intranet News, while items for the OPA Intranet can be e-mailed to OPA Web.

4.9.2.3. Final Approval

OPA's Employee Communications Unit reserves the right to select, edit, or place Intranet submissions based on relevance to priority investigative areas, appropriateness, the current news cycle, style, and available space.

4.10. Community Outreach

4.10.1. Community Outreach Liaison Coordinator

Each field office should have at least one individual dedicated full or part-time to community outreach activities that support the FBI's national priorities. This coordinator may be a Special Agent or a Community Outreach Specialist. In smaller offices, this duty may be assumed by the media representative. The coordinator will facilitate established community outreach programs, such as the Citizens Academy, and also seek out new ways to interact with community leaders, local civic organizations, nonprofit, religious establishments or entities of worship, and businesses regarding policies and practices of the FBI.

4.10.2. Citizens Academy

Citizens Academies foster stronger relationships and improve understanding between field offices and their communities by providing business, civic, religious and other community leaders with an inside look at the FBI and other federal law enforcement.

4.10.2.1. Classes

Each field office should host at least one class per year, and each class should consist of approximately 20 participants who have been nominated by an FBI employee or a previous Citizens Academy graduate. To qualify for participation, individuals must meet the following criteria:

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- Be a business, civic, religious, or community leader
- Be at least 21 years of age
- Have no prior felony convictions
- Live or work within the jurisdiction of the field office
- Undergo and pass a background investigation and obtain an interim security clearance

4.10.2.2. Curriculum

A Citizens Academy curriculum is available from the Community Relations Unit, OPA, but field offices are encouraged to tailor their programs to highlight issues specific to their office. All information provided during classes must be "unclassified." The standard curriculum includes the following:

- The FBI's jurisdiction and congressional oversight
- The structure and operation of an FBI field office and resident agency
- Services the FBI provides to local and state law enforcement agencies
- Practical problems involving the collection and preservation of physical evidence
- Discussions on ethics, discipline policies, communications, drug enforcement, civil rights, and future trends in law enforcement
- Firearms training

4.10.3. InfraGard

InfraGard is a partnership between the FBI and the private sector designed to foster the exchange of information between law enforcement and the owners and operators of our nation's critical infrastructure. Using a secure web site, InfraGard members receive sensitive, but unclassified, information such as Alerts, Advisories and Information Bulletins from the FBI and DHS. In turn, members provide information relevant to FBI investigations. InfraGard chapters also meet regularly to discuss cyber crime, terrorism, and criminal threats to critical infrastructures. The program provides a mechanism for the FBI to alert companies to threats so they can better protect themselves, and ultimately helps the FBI identify and counter those groups and individuals who threaten critical infrastructures.

- Each field office should organize an InfraGard program, coordinating with the Private Public Alliance Unit, Cyber Division.



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4.10.4. Minority Outreach

Each field office should seek to foster an open and honest dialog with local minority communities. Minority outreach activities should clearly identify the FBI as the primary federal agency that investigates "Hate Crimes" and work to promote a better general understanding of the FBI by community members. Strong relationships with minority communities will lead to improved recruitment and will increase cooperation within these communities in the fight against terrorism and other criminal activity.

4.10.5. Junior Special Agents/Adopt-a-School Program

The Junior Special Agent Program, also known as Adopt-a-School, helps socio-economically disadvantaged students to improve their school attendance, academic achievement, and behavior by exposing them to FBI role models who emphasize an anti-drug and anti-violence message. FBI volunteers help students to understand, appreciate, and develop a positive view of the FBI and law enforcement in general. The Program consists of a variety of classroom and physical fitness activities, presentations by guest speakers, field trips, and mentoring/tutoring programs for students needing additional guidance in routine academic areas throughout the school year. This program serves FBI interests because it has been shown to inspire some students to make good choices, which have led them away from a life of crime. At the same time, this program has spread good will and enhanced trust of the FBI, which has resulted in citizens providing information concerning illegal activities.

- Each field office and Headquarters division should host as many students and schools as practicable.
- A model curriculum and other support related to this program are provided by the Community Relations Unit of OPA.

Appendix A: Summary of Legal Authorities

Coordination with United States Attorney. If you plan to issue a news release, hold a news conference or make contact with a member of the media relating to any case or matter which may be prosecuted by the U.S. Attorney's office, or which may affect the U.S. Attorney or his office, this activity must be approved by the U.S. Attorney.

Disclosure of Information. Do not disclose the existence of an ongoing investigation or comment on its nature or progress, including such things as the issuance or serving of a subpoena, prior to the public filing of the document.

There is one important caveat: In matters that have already received substantial publicity, or about which the community needs to be reassured that the appropriate law enforcement agency is investigating the incident, or where release of information is necessary to protect the public interest, safety, or welfare, comments about or confirmation of an ongoing investigation may need to be made. In these unusual circumstances, consult OPA and obtain approval from the U.S. Attorney or Department Division handling the matter prior to disseminating any information to the media.

In communicating to the news media or to the public about an arrest or investigation, you can disclose incontrovertible, factual information, such as: (1) the defendant's name, age, residence, employment, marital status, and similar background information; (2) the substance of the charge, limited to that contained in the complaint, indictment, information, or other public documents; (3) the identity of the investigating and/or arresting agency and the length or scope of any investigation; (4) the circumstances immediately surrounding an arrest, including the time and place of arrest, resistance, pursuit, possession and use of weapons, and a description of physical items seized at the time of arrest.

In communicating to the news media or to the public about an arrest or investigation, do not make subjective observations. Do not disclose information relating to the circumstances of an arrest or investigation that would be highly prejudicial, such as: (1) information concerning a defendant's prior criminal record; (2) observations about a defendant's character; (3) statements, admissions, confessions, or alibis attributable to a defendant, or the refusal or failure of the accused to make a statement; (4) reference to investigative procedures such as fingerprints, polygraph examinations, ballistic tests, or laboratory tests, or to the refusal by the defendant to submit to such tests or examinations; (5) statements concerning the identity, testimony, or credibility of prospective witnesses; (6) statements concerning evidence or argument in the case, whether or not it is anticipated that such evidence or argument will be used at trial; or (7) any opinion as to the accused's guilt, or the possibility of a plea of guilty to the offense charged, or the possibility of a plea to a lesser offense.

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Specific laws and regulations relevant to the overall handbook topic:

- Title 28, § 50.2 Code of Federal Regulations (See Appendix B: Legal Authorities)

Instructions issued by the Department of Justice (DOJ) concerning the release of information by employees relating to criminal and civil proceedings. The FBI's press policy is in strict conformance with these instructions.

- United States Attorneys' Manual section on Media Relations

In addition to the statutory guidelines contained in Title 28, Section 50.2, of the Code of Federal regulations, a new section 1-7 covering media relations was added to the United States Attorneys' Manual in 2003. It can be found in Appendix B: Legal Authorities.

- Title 18, USC, Section 5038(e), the Federal Juvenile Delinquency Act

Title 18, USC, Section 5038(e), the Federal Juvenile Delinquency Act, as amended, provides in part: "Unless a juvenile who is taken into custody is prosecuted as an adult neither the name nor picture of any juvenile shall be made public in connection with a juvenile delinquency proceeding." The Department has advised that a news release concerning the arrest of a juvenile would not violate any restrictions of the Act if it were carefully worded to contain no identifying information.

- Privacy Act of 1974 (5 U.S.C. 552a)

The FBI's press policy is in strict conformance with the Privacy Act of 1974. The Privacy Act prohibits the FBI from disclosing personally-identifiable information about an individual without his or her written consent unless certain conditions are met. One exception to this prohibition allows the FBI to disclose information "to the news media or members of the general public in furtherance of a legitimate law enforcement or public safety function as determined by the FBI, e.g., to assist in locating fugitives; to provide notifications of arrests; to provide alerts, assessments, or similar information on potential threats to life, health, or property; or to keep the public appropriately informed of other law enforcement or FBI matters or other matters of legitimate public interest where disclosure could not reasonably be expected to constitute an unwarranted invasion of personal privacy."

The Privacy Act also requires agencies to maintain an accurate accounting of the date, nature, and purpose of each disclosure and the name and address of the person and agency to whom the disclosure was made, and to retain this accounting for five years or the life of the record, whichever is longer. All disclosures of personally-identifiable information must be so documented.

Appendix B: Legal Authorities

Title 28, § 50.2 Code of Federal Regulations

1. General

- 1.1. The availability to news media of information in criminal and civil cases is a matter which has become increasingly a subject of concern in the administration of justice. The purpose of this statement is to formulate specific guidelines for the release of such information by personnel of the Department of Justice.
- 1.2. While the release of information for the purpose of influencing a trial is, of course, always improper, there are valid reasons for making available to the public information about the administration of the law. The task of striking a balance between the protection of individuals accused of crime or involved in civil proceedings with the Government and public understandings of the problems of controlling crime and administering government depends largely on the exercise of sound judgment by those responsible for administering the law and by representatives of the press and other media.
- 1.3. Inasmuch as the Department of Justice has generally fulfilled its responsibilities with awareness and understanding of the competing needs in this area, this statement, to a considerable extent, reflects and formalizes the standards to which representatives of the Department have adhered in the past. Nonetheless, it will be helpful in ensuring uniformity of practice to set forth the following guidelines for all personnel of the Department of justice.
- 1.4. Because of the difficulty and importance of questions they raise, it is felt that some portions of the matters covered by this statement, such as the authorization to make available Federal conviction records and a description of items seized at the time of arrest, should be the subject of continuing review and consideration by the Department on the basis of experience and suggestions from those within and outside the Department.

2. Guidelines to Criminal Actions

- 2.1. These guidelines shall apply to the release of information to news media from the time a person is the subject of a criminal investigation until any proceeding resulting from such an investigation has been terminated by trial or otherwise.
- 2.2. At no time shall personnel of the Department of Justice furnish any statement or information for the purpose of influencing the outcome of a defendant's trial, nor shall personnel of the Department furnish any statement or information, which could reasonably be expected to be disseminated by means of public communication, if such a statement or information may reasonably be expected to influence the outcome of a pending or future trial.

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2.3. Personnel of the Department of Justice, subject to specific limitations imposed by law or court rule or order, may make public the following information:

- The defendant's name, age, residence, employment, marital status, and similar background information.
- The substance of text of the charge, such as a complaint, indictment, or information.
- The identity of the investigating and/or arresting agency and the length or scope of any investigation.
- The circumstances immediately surrounding an arrest, including the time and place of arrest, resistance, pursuit, possession and use of weapons, and a description of physical items seized at the time of arrest.

Disclosures should include only incontrovertible, factual matters, and should not include subjective observations. In addition, where background information or information relating to the circumstances of an arrest or investigation would be highly prejudicial or where the release thereof would serve no law enforcement function, such information should not be made public.

2.4. Personnel of the Department shall not disseminate any information concerning a defendant's prior criminal record.

2.5. Because of the particular danger of prejudice resulting from statements in the period approaching and during trial, they ought strenuously to be avoided during that period. Any such statement or release shall be made only on the infrequent occasion when circumstances absolutely demand a disclosure of information and shall include only information which is clearly not prejudicial.

2.6. The release of certain types of information generally tends to create dangers of prejudice without serving a significant law enforcement function. Therefore, personnel of the Department should refrain from making available the following:

- Observations about a defendant's character.
- Statements, admissions, confessions, or alibis attributable to a defendant, or the refusal or failure of the accused to make a statement.
- Reference to investigative procedures such as fingerprints, polygraph examinations, ballistic tests, or laboratory tests, or to the refusal by the defendant to submit to such tests or examinations.
- Statements concerning the identity, testimony, or credibility of prospective witnesses.
- Statements concerning evidence or argument in the case, whether or not it is anticipated that such evidence or argument will be used at trial.
- Any opinion as to the accused's guilt, or the possibility of a plea of guilty to the offense charged, or the possibility of a plea to a lesser offense.

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- 2.7. Personnel of the Department of Justice should take no action to encourage or assist news media in photographing or televising a defendant or accused person being held or transported in Federal custody. Departmental representatives should not make available photographs of a defendant unless a law enforcement function is served thereby.
- 2.8. This statement of policy is not intended to restrict the release of information concerning a defendant who is a fugitive from justice.
- 2.9. Because the purpose of this statement is to set forth generally applicable guidelines, there will, of course, be situations in which it will limit the release of information which would not be prejudicial under the particular circumstances. If a representative of the Department believes that in the interest of the fair administration of justice and the law enforcement process information beyond these guidelines should be released, in a particular case, he shall request the permission of the Attorney General or the Deputy Attorney General to do so.

3. Guidelines to Civil Actions

Personnel of the Department of Justice associated with a civil action shall not during its investigation or litigation make or participate in making an extrajudicial statement, other than a quotation from or reference to public records, which a reasonable person would expect to be disseminated by means of public communication if there is a reasonable likelihood that such dissemination will interfere with a fair trial and which relates to:

- Evidence regarding the occurrence or transaction involved.
- The character, credibility, or criminal records of a party, witness, or prospective witness.
- The performance or results of any examinations or tests or the refusal or failure of a party to submit to such.
- An opinion as to the merits of the claims or defenses of a party, except as required by law or administrative rule.
- Any other matter reasonably likely to interfere with a fair trial of the action.

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1-7 Guidance For Press Conferences and Other Media Contacts

<u>1-7.001</u>	Purpose
<u>1-7.110</u>	Interests Must Be Balanced
<u>1-7.111</u>	Need for Confidentiality
<u>1-7.112</u>	Need for Free Press and Public Trial
<u>1-7.210</u>	General Responsibility
<u>1-7.220</u>	Designation of Media Representative
<u>1-7.310</u>	Department of Justice Components
<u>1-7.320</u>	United States Attorneys
<u>1-7.330</u>	Procedures to Coordinate with OPA
<u>1-7.400</u>	Coordination With United States Attorneys -- Issuance of Press Releases
<u>1-7.401</u>	Guidance for Press Conferences and Other Media Contacts
<u>1-7.500</u>	Release of Information in Criminal and Civil Matters -- Non-Disclosure
<u>1-7.520</u>	Release of Information in Criminal and Civil Matters -- Disclosable Information
<u>1-7.530</u>	Disclosure of Information Concerning Ongoing Investigations
<u>1-7.531</u>	Comments on Requests for Investigations
<u>1-7.540</u>	Disclosure of Information Concerning Person's Prior Criminal Record
<u>1-7.550</u>	Concerns of Prejudice
<u>1-7.600</u>	Assisting the News Media
<u>1-7.700</u>	Freedom of Information Act (FOIA)

1-7.001 Purpose

The purpose of this policy statement is to establish specific guidelines consistent with the provisions of 28 CFR 50.2 governing the release of information relating to criminal and civil cases and matters by all components (FBI, DEA, INS, BOP, USMS, USAO, and DOJ divisions) and personnel of the Department of Justice. These guidelines are: 1) fully consistent with the underlying standards set forth in this statement and with 28 CFR 50.2; 2) in addition to any other general requirements relating to this issue; 3) intended for internal guidance only; and 4) do not create any rights enforceable in law or otherwise in any party.

1-7.110 Interests Must Be Balanced

These guidelines recognize three principal interests that must be balanced: the right of the public to know; an individual's right to a fair trial; and, the government's ability to effectively enforce the administration of justice.

1-7.111 Need for Confidentiality

Careful weight must be given in each case to protecting the rights of victims and litigants as well as the protection of the life and safety of other parties and witnesses. To this end, the Courts and Congress have recognized the need for limited confidentiality in:

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- On-going operations and investigations
- Grand jury and tax matters
- Certain investigative techniques
- Other matters protected by the law

1-7.112 Need for Free Press and Public Trial

Likewise, careful weight must be given in each case to the constitutional requirements of a free press and public trials as well as the right of the people in a constitutional democracy to have access to information about the conduct of law enforcement officers, prosecutors and courts, consistent with the individual rights of the accused. Further, recognition should be given to the needs of public safety, the apprehension of fugitives, and the rights of the public to be informed on matters that can affect enactment or enforcement of public laws or the development or change of public policy.

These principles must be evaluated in each case and must involve a fair degree of discretion and the exercise of sound judgment, as every possibility cannot be predicted and covered by written policy statement.

1-7.210 General Responsibility

Final responsibility for all matters involving the news media and the Department of Justice is vested in the Director of the OPA. The Attorney General is to be kept fully informed of appropriate matters at all times.

Responsibility for all matters involving the local media is vested in the United States Attorney.

1-7.220 Designation of Media Representative

Each United States Attorney's Office and each field office of the various components of the Department shall designate one or more persons to act as a point of contact on matters pertaining to the media.

In United States Attorneys' offices or field offices where available personnel resources do not permit the assignment of a full time point of contact for the media, these responsibilities should be assigned to a clearly identified individual. (This, of course, could be the United States Attorney or field office head.)

1-7.310 Department of Justice Components

The public affairs officers at the headquarters level of the Federal Bureau of Investigation, Drug Enforcement Administration, Immigration and Naturalization Service, Bureau of Prisons, United States Marshals Service, Office of Justice Programs, and Community Relations Service are responsible for coordinating their news media effort with the Director of OPA.

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1-7.320 United States Attorneys

Recognizing that each of the 93 United States Attorneys will exercise independent discretion as to matters affecting their own districts, the United States Attorneys are responsible for coordinating their news media efforts with the Director of OPA in cases that transcend their immediate district or are of national importance.

1-7.330 Procedures to Coordinate with OPA

In order to promote coordination with the OPA, all components of the Department shall take all reasonable steps to insure compliance with the following:

- A. **International/National/Major Regional News** As far in advance as possible, OPA should be informed about any issue that might attract international, national, or major regional media interest. However, the OPA should be alerted not to comment or disseminate any information to the media concerning such issues without first consulting with the United States Attorney.
- B. **News Conferences.** Prior coordination with OPA is required of news conferences of national significance.
- C. **Requests from National Media Representatives (TV, Radio, Wire Service, Magazines, Newspapers)** OPA should be informed immediately of all requests from national media organizations, including the television and radio programs (such as the nightly news, Good Morning America, Meet the Press and Sixty Minutes), national wire services, national news magazines and papers (such as the New York Times, U.S.A. Today, and the Wall Street Journal) regarding in-depth stories and matters affecting the Department of Justice, or matters of national significance.
- D. **Media Coverage Affecting DOJ** When available, press clippings and radio/television tapes involving matters of significance should be forwarded to OPA.
- E. **Comments on Specific Issues (i.e., New Policies, Legislative Proposals, Budget)** OPC should be consulted for guidance prior to commenting on new policies and initiatives, legislative proposals or budgetary issues of the Department. This should not be interpreted to preclude recitation of existing well-established Departmental policies or approved budgets.

1-7.400 Coordination With United States Attorneys -- Issuance of Press Releases By OPA or Headquarters

In instances where OPA or the headquarters of any division, component or agency of the Department issues a news release or conducts a news conference which may affect an office or the United States Attorney, such division, component, or agency will coordinate that effort with the appropriate United States Attorney.

Issuance of Press Release by Field Officers of Any Division. In instances where local field officers of any division or component plans to issue a news release, schedule a

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news conference or make contact with a member of the media relating to any case or matter which may be prosecuted by the United States Attorney's office, such release, scheduling of a news conference or other media contact shall be approved by the United States Attorney. See the DOJ Organizations and Functions Manual at 28 for a discussion of press releases in cases involving the Internal Revenue Service.

1-7.401 Guidance for Press Conferences and Other Media Contacts

The following guidance should be followed when Department of Justice components or investigative agencies consider conducting a press conference or other media contact:

- A. The use of a press release which conforms to the approval requirements of USAM 1-7.400 is the usual method to release public information to the media by Department of Justice components and investigative agencies. Press conferences should be held only for the most significant and newsworthy actions, or if a particularly important deterrent or law enforcement purpose would be served. Prudence and caution should be exercised in the conduct of any press conference or other media contact.
- B. Press conferences about pending cases or investigations that may result in an indictment by all Department of Justice components and investigative agencies must be approved by the appropriate Assistant Attorney General or by the United States Attorney responsible for the case. In joint or multi-district cases the approving official should consult with other districts or divisions affected. If it is a national case, press conferences must be approved by the Director, Office of Public Affairs. See USAM 1-7.320 to 1-7.330.
- C. There are exceptional circumstances when it may be appropriate to have press conferences or other media outreach about ongoing matters before indictment or other formal charge. These include cases where: 1) the heinous or extraordinary nature of the crime requires public reassurance that the matter is being promptly and properly handled by the appropriate authority; 2) the community needs to be told of an imminent threat to public safety; or 3) a request for public assistance or information is vital. See USAM 1-7.530 to 1-7.550 and 28 C.F.R. 50.2.
- D. There are also circumstances involving substantial public interest when it may be appropriate to have media contact about matters after indictment or other formal charge but before conviction. In such cases, any communications with press or media representatives should be limited to the information contained in an indictment or other charging instrument, other public pleadings or proceedings, and any other related non-criminal information, within the limits of USAM 1-7.520, 540, 550, 500 and 28 C.F.R. 50.2.
- E. Any public communication by any Department component or investigative agency or their employees about pending matters or investigations that may result in a case, or about pending cases or final dispositions, must be approved by the

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appropriate Assistant Attorney General, the United States Attorney, or other designate responsible for the case. In joint or multi-district cases, the approving official should consult with other districts or divisions affected. If it is a national case, press conferences must be approved by the Director, Office of Public Affairs.

- F. The use of displays or handouts in either press conferences or other media outreach when it involves a pending case or an investigation that may lead to an indictment requires separate and specific approval by the officials authorizing approval as set forth in section B.
- G. All Department personnel must avoid any public oral or written statements or presentations that may violate any Department guideline or regulation, or any legal requirement or prohibitions, including case law and local court rules.
- H. Particular care must be taken to avoid any statement or presentation that would prejudice the fairness of any subsequent legal proceeding. See also 28 C.F.R. 16.26(b). In cases where information is based directly or indirectly on tax records, care should be taken to comply with any applicable disclosure provisions in the Tax Reform Act, section 6103 of the Internal Revenue Code of 1986. The fact of conviction, sentences and guilty pleas may be reported in a press release based on information uttered in court as opposed to waiting for the publicly filed documents relating to the fact of conviction, plea or sentence. If you have any questions please contact the Tax Division. Special rules apply and should be closely followed to ensure that the identity of minors directly or indirectly is not revealed in juvenile proceedings.
- I. For press releases or other public comment concerning the filing of a request for commutation of a federal death sentence or whether such a sentence should be commuted, special rules apply. In clemency matters, the Department acts both as prosecutor and as advisor to the President on the issue of clemency. In order to ensure clarity about the role in which the Department is making a public comment and to ensure that there is no potential for infringement upon the President's prerogative in exercising his clemency powers or conflict in the Department's role in such matters, press releases or other comment to the press concerning the issue of clemency should be transmitted through the Office of Public Affairs to the Deputy Attorney General for final approval.
- J. Prior to conducting a press conference or making comments on a pending investigation regarding another DOJ component, the U.S. Attorney shall coordinate any comments, including any written statements, with the affected component.
- K. The Office of Inspector General is exempt from any approval requirement for media contacts. However, the Office of Inspector General should inform the Office of Public Affairs on public or other media issues.

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1-7.500 Release of Information in Criminal and Civil Matters -- Non-Disclosure

At no time shall any component or personnel of the Department of Justice furnish any statement or information that he or she knows or reasonably should know will have a substantial likelihood of materially prejudicing an adjudicative proceeding.

1-7.520 Release of Information in Criminal and Civil Matters -- Disclosable Information

Department personnel, subject to specific limitations imposed by law or court rule or order and consistent with the provisions of these guidelines, may make public the following information in any criminal case in which charges have been brought:

- A. The defendant's name, age, residence, employment, marital status, and similar background information;
- B. The substance of the charge, limited to that contained in the complaint, indictment, information, or other public documents;
- C. The identity of the investigating and/or arresting agency and the length and scope of an investigation;
- D. The circumstances immediately surrounding an arrest, including the time and place of arrest, resistance, pursuit, possession and use of weapons, and a description of physical items seized at the time of arrest. Any such disclosures shall not include subjective observations; and
- E. In the interest of furthering law enforcement goals, the public policy significance of a case may be discussed by the appropriate United States Attorney or Assistant Attorney General.

In civil cases, Department personnel may release similar identification material regarding defendants, the concerned government agency or program, a short statement of the claim, and the government's interest.

1-7.530 Disclosure of Information Concerning Ongoing Investigations

- A. Except as provided in subparagraph B. of this section, components and personnel of the Department of Justice shall not respond to questions about the existence of an ongoing investigation or comment on its nature or progress, including such things as the issuance or serving of a subpoena, prior to the public filing of the document.
- B. In matters that have already received substantial publicity, or about which the community needs to be reassured that the appropriate law enforcement agency is investigating the incident, or where release of information is necessary to protect the public interest, safety, or welfare, comments about or confirmation of an ongoing investigation may need to be made. In these unusual circumstances, the involved investigative agency will consult and obtain approval from the United

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States Attorney or Department Division handling the matter prior to disseminating any information to the media.

1-7.531 Comments on Requests for Investigations

Individuals, groups, or organizations often send letters to the Department of Justice or a Department component requesting that a person or entity be investigated for violations of law. Sometimes, the requestor then conducts a press conference or releases a statement leaving an implication that an investigation will result. This can cause media inquiries.

Receipt of a request to open an investigation may be publicly acknowledged. Care should be taken to avoid any implication that the referral will necessarily lead to an investigation. It should be pointed out that there is a distinction between "reviewing a request for an investigation" and "opening an investigation."

Any acknowledgment should state that such requests are referred to the proper investigative agency for review but that no decision has been made whether to proceed on the specific request received. Finally, it should be noted that all substantiated allegations are reviewed in light of The Principles of Federal Prosecution (see USAM 9-27.000), and the Department does not ordinarily confirm or deny the existence or status of an investigation.

The same considerations apply if there is an investigation already underway when such a request is received. If the existence of an investigation is not public the same procedure should be followed as outlined above.

1-7.540 Disclosure of Information Concerning Person's Prior Criminal Record

Personnel of the Department shall not disseminate to the media any information concerning a defendant's or subject's prior criminal record either during an investigation or at a trial. However, in certain extraordinary situations such as fugitives or in extradition cases, departmental personnel may confirm the identity of defendants or subject and the offense or offenses. Where a prior conviction is an element of the current charge, such as in the case of a felon in possession of a firearm, departmental personnel may confirm the identity of the defendant and the general nature of the prior charge where such information is part of the public record in the case at issue.

1-7.550 Concerns of Prejudice

Because the release of certain types of information could tend to prejudice an adjudicative proceeding, Department personnel should refrain from making available the following:

- A. Observations about a defendant's character;
- B. Statements, admissions, confessions, or alibis attributable to a defendant, or the refusal or failure of the accused to make a statement;

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- C. Reference to investigative procedures, such as fingerprints, polygraph examinations, ballistic tests, or forensic services, including DNA testing, or to the refusal by the defendant to submit to such tests or examinations;
- D. Statements concerning the identity, testimony, or credibility of prospective witnesses;
- E. Statements concerning evidence or argument in the case, whether or not it is anticipated that such evidence or argument will be used at trial;
- F. Any opinion as to the defendant's guilt, or the possibility of a plea of guilty to the offense charged, or the possibility of a plea of a lesser offense.

1-7.600 Assisting the News Media

- A. Other than by reason of a Court order, Department personnel shall not prevent the lawful efforts of the news media to photograph, tape, record or televise a sealed crime scene from outside the sealed perimeter.
- B. In order to promote the aims of law enforcement, including the deterrence of criminal conduct and the enhancement of public confidence, Department personnel with the prior approval of the appropriate United States Attorney may assist the news media in photographing, taping, recording or televising a law enforcement activity. The United States Attorney shall consider whether such assistance would:
 - Unreasonably endanger any individual;
 - Prejudice the rights of any party or other person; and
 - Is not otherwise proscribed by law.
- C. A news release should contain a statement explaining that the charge is merely an accusation and that the defendant is presumed innocent until and unless proven guilty.
- D. In cases in which a search warrant or arrest warrant is to be executed, no advance information will be provided to the news media about actions to be taken by law enforcement personnel, nor shall media representatives be solicited or invited to be present. This prohibition will also apply to operations in preparation for the execution of warrants, and to any multi-agency action in which Department personnel participate.
- E. Justice Department employees who obtain what may be evidence in any criminal or civil case or who make or obtain any photographic, sound or similar image thereof, in connection with a search or arrest warrant, may not disclose such material to the news media without the prior specific approval of the United States Attorney or Assistant Attorney General, who shall consider applicable regulations and policy, or upon a court order directing such production.

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If news media representatives are present, Justice Department personnel may request them to withdraw voluntarily if their presence puts the operation or the safety of individuals in jeopardy. If the news media declines to withdraw, Department personnel should consider canceling the action if that is a practical alternative.

Exceptions to the above policy may be granted in extraordinary circumstances by the Office of Public Affairs.

1-7.700 Freedom of Information Act (FOIA)

Nothing contained herein is intended to control access to Department of Justice records which are publicly available under provisions of the Freedom of Information Act (FOIA).

(28 U.S.C. 509) (Order No. 469-71, 367 F. 21028, No. 3, 1971. Amended by Order No. 602-75, 40 FR 22119, May 20, 1975)

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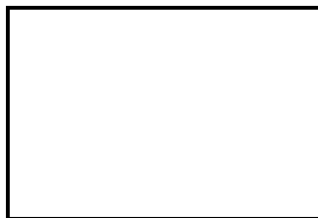
Appendix D: Contact Information

OPA Front Office

Assistant Director

Section Chief, Public Affairs Section

Fax



OPA Units

National Press Office

(202) 324-3691

NPO Fax:

(202)-324-6841/6842

NPO Address:

FBI HEADQUARTERS, ROOM 7436

b6

J. Edgar Hoover Building

935 Pennsylvania Avenue, NW

Washington, DC 20535

Investigative Publicity

On-line/Print Media

OPA Intranet

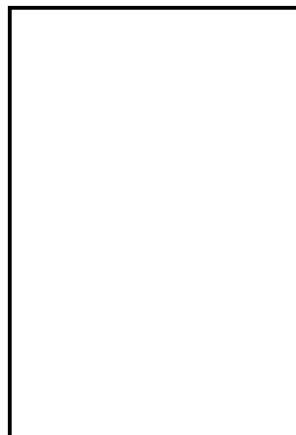
FBI Intranet

FBI.gov/Internet

Community Relations Unit (Unit Chief)

Executive Writing Unit (Unit Chief)

FOIPA



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Appendix E: Key Words and Acronyms

Key Words

Editorial: A statement or article by a news organization (generally a newspaper) that expresses an opinion rather than attempting to report news. Editorials are often not written by the regular reporters of the news organization, but are instead collectively authored without bylines by a group of individuals called the editorial board. If written by the board, editorials represent the newspaper's official position on issues. They are almost always printed on their own page, and are always labeled as editorials to avoid confusion with news coverage.

Op-ed: A piece of writing expressing an opinion. The "op-ed" page of a newspaper is generally opposite the editorial page. However, the term has become a general category to identify opinion from fact regardless of the medium. For example, web pages containing opinion articles may be labeled "op-ed."

Talking Points: An especially persuasive point used to help support an argument or discussion. Talking points are usually prepared by the parent or leadership organization in a memo or other document providing public affairs guidance. They are provided for purposes of creating a consistent message within the organization, emphasizing the same subjects for discussion.

Acronyms

ACDC	Assistant Chief Division Counsels
AD	Assistant Director
ASAC	Assistant Chief Division Counsels
BOP	Bureau of Prisons
CFR	Code of Federal Regulations
CID	Criminal Investigative Division
COOP	Continuity of Operations Plans
CRU	Community Relations Unit
DEA	Drug Enforcement Administration
DHS	Department of Homeland Security
DOJ	Department of Justice
DOJ-OPA	Department of Justice Office of Public Affairs
EC	electronic communication

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ECU	Employee Communications Unit
EWU	Executive Writing Unit
FBI	Federal Bureau of Investigation
FBIHQ	Federal Bureau of Investigation
FCI	Foreign Counterintelligence
FOIA	Freedom of Information Act
HTML	Hypertext Markup Language
IISCU	Information Resources Division Internet, Intranet, Service Center Unit
IISCU	Information Technology Operations Division Internet, Intranet, Service Center Unit
INS	Immigration and Naturalization Service
IPPAU	Investigative Publicity and Public Affairs Unit
MAOP	Manual of Administrative Operations and Procedures
MIOG	Manual of Administrative Operations and Procedures
MOU	Memorandum of Understanding
NPO	National Press Office
ODNI	Office of the Director of National Intelligence
OO	Office of Origin
OPA	Office of Public Affairs
OPMU	Online/Print Media Unit
PDF	Portable Document Format
Q&A	Questions and Answers
SA	Special Agent
SAC	Special Agent in Charge
SWAT	Special Weapons and Tactics
USA	United States Attorney
USAO	United States Attorney's Office
USMS	United States Marshall Service

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FEDERAL BUREAU OF INVESTIGATION
FOI/PA
DELETED PAGE INFORMATION SHEET
Civil Action# 1:17-cv-00001

Total Deleted Page(s) = 3
Page 37 ~ b4; b7E;
Page 42 ~ b4;
Page 49 ~ Duplicate;

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X Deleted Page(s) X
X No Duplication Fee X
X For this Page X
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[redacted]
From: [redacted]
Sent: Wednesday, January 15, 2014 6:32 PM
To: Public.Affairs
Subject: character name for clearance with FBI

H [redacted]

Our client has made some changes to their film script "Skin Trade" which I contacted you about over the holidays. They would like to change the name of a fictional character who is an FBI officer. They are looking at the two following names:

Eric Reed (FBI agent, New Jersey)
Eric Parker (FBI Agent, New Jersey)

Could you please let me know if there is a conflict with them using these names?

Thanks,
[redacted]

b6

[redacted]
the research house
clearance services inc.

Script Clearance Reports, Title Reports, Permissions and Research Services
412-228 East 4th Avenue
Vancouver, BC V5T 1G5
Main Office Email: office@researchhouse.ca
Direct E-Mail [redacted]
Office Canada: +1 604 837 8461
Fax Canada: +1 604 875 8461
www.researchhouse.ca
Twitter: @rsrchhouse

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Please consider the environment before printing this e-mail.

[redacted]
From: [redacted]
Sent: Tuesday, March 04, 2014 6:24 PM
To: Public.Affairs
Cc: [redacted]
Subject: Name Check for Television

To Whom It May Concern:

As you may recall, we are a script clearance library for film and television projects and we would like to check to make sure that the proposed character name:

b6

Cabe Gallo

does not accidentally identify any actual FBI Agent or employee.

May we check that name with you?

Thank you, in advance for your assistance!

All best regards,

[redacted]

[redacted]

Joan Pearce Research Associates

8111 Beverly Blvd Suite #308

Los Angeles, CA 90048

[redacted]

From: [redacted]
Sent: Wednesday, May 28, 2014 3:27 PM
To: Public.Affairs
Subject: Name Checks -Charles McGuire with alternate spellings *Time Sensitive

To the Office Of Public Affairs:

Hello. My name is [redacted] and I am researching a character name in one of our films.

The character name is for an FBI Agent named:

- Charles McGuire
- Charles McGuir
- Charles Maguire
- Charles Maguir
- Charles MacGuire
- Charles MacGuir

b6

Please let me know if there are any matching personnel names in your database for any former or retired employees. It would be helpful to know how many and at what locations/divisions they were associated with.

Apologies for the rush but this is a time sensitive request, so if you could let me know in the next day or so that would be much appreciated.

Thanks so much for assistance. Please let me know if you have any questions.

Best,

[redacted]

From: [redacted] (LA) (IC) [mailto:[redacted]]
Sent: Wednesday, May 28, 2014 11:42 AM
To: [redacted]
Subject: Name Checks

Hi [redacted]

I received your voicemail. I'm handling name checks while my colleagues are on leave. Feel free to send the names here (rather than fax). We can check names of current employees, not former. If this isn't acceptable, you may check with the Investigative Publicity Unit at FBI Headquarters at 202 324-5348 in case they can check further.
Thanks.

b6

[redacted]
FBI Press Relations
Los Angeles Field Office

[redacted]
<http://losangeles.fbi.gov>
www.labankrobbers.org



[REDACTED]

From: [REDACTED]
Sent: Monday, June 09, 2014 12:06 PM
To: Public.Affairs
Subject: Name Clearance For Film

Hello,

We are currently working with a client on a film titled "Reluctant Witness" featuring 2 FBI agents. Could you please confirm that there are currently no FBI employees with the names, **Ken Rolands** and **Joe Norton**, so that the film production will be free to use these names without legal concern,

Thank you so much for you help

b6

Best,

[REDACTED]
The Research House Clearance Services Inc.
Email: [REDACTED]
Telephone: [REDACTED]
Website: www.researchhouse.ca
Twitter: @rsrchhouse

[REDACTED]

From:
Sent:
To:
Subject:

[REDACTED]
Friday, June 13, 2014 11:36 AM
Public.Affairs
name check

Good morning

I work for a company called Eastern Script. We conduct research for the entertainment industry. We currently have a client that would like to use the following two names in an upcoming feature film in which they identify themselves as FBI agents. We of course want to make sure that they are using fictional names. b6

ELIZABETH MCROGERSBURGER/MCROGERSBERGER
ELIZABETH MILLER

Would you be able to check your database to make sure that these are fictional names?
Thank you for your help in this matter!

[REDACTED]
www.easternscript.com

[REDACTED]

[REDACTED]

From: [REDACTED]
Sent: Saturday, September 27, 2014 2:29 PM
To: Public.Affairs
Subject: Backstrom - request for name check

b6

Twentieth Century Fox will shortly commence filming an episode of the above referenced series based in Portland and we would like to use the name Agent Jacob Cole as the name of a fictitious agent. Can you please advise if you have anyone by this name as we would not want to portray a real person.

Thank you!

[REDACTED]

The Bloch Company, LLC
3016 Somerset Drive
Los Angeles, CA 90016
818/613-6381

[redacted]
From: [redacted]
Sent: Tuesday, January 13, 2015 1:42 PM
To: Public.Affairs
Subject: Name check for Motion Picture

Importance: High

Hello,

We are working on a new film with [redacted] and [redacted] and would like to run a name by you please:

b6

Hector Cortez

Thanks for your help!

Thank you,

[redacted]

[redacted]

Entertainment Clearances, Inc

[redacted]

562-494-4647 FAX

[redacted]

[redacted]

From: [redacted]
Sent: Friday, November 07, 2014 8:05 PM
To: Public.Affairs [redacted]
Subject: RE: Sony Pictures name check

Hello [redacted] The character is now named Jack Solano. Is the name Jack Solano okay to use?

Thank you.

[redacted]
[redacted] • Clearance Researcher • Script Clearance/Legal Affairs
Columbia Pictures Industries, Inc. | 10202 West Washington Blvd | Thalberg Bldg 122 | Culver City, CA 90232
[redacted]

From: Public.Affairs [mailto:Public.Affairs@ic.fbi.gov]
Sent: Friday, October 31, 2014 12:43 PM
To: [redacted]
Subject: RE: Sony Pictures name check

b6

If it's a female, that name is clear to use.

[redacted]

From: [redacted]
Sent: Friday, October 31, 2014 2:41 PM
To: Public.Affairs
Subject: Sony Pictures name check

Can you please advise if you have any agent with the last name of Solano (our is suppose to be female)? Want to ensure not using real agent name. This is for movie-of-the- week entitled "MIISING IN CLEVELAND".

Thank you.

[redacted] • Research Manager • Script Clearance
SONY PICTURES ENTERTAINMENT | 10202 West Washington Blvd | Thalberg Bldg 1207 | Culver City, CA 90232
[redacted]

[redacted]
From: [redacted]
Sent: Thursday, July 10, 2014 11:09 AM
To: [redacted]
Cc: [redacted]
Subject: Black Mass Set

b6

Hi [redacted]
FYI, SSA [redacted] and myself went to the "Black Mass" set Tuesday, 7/8/2014, for filming of the pre-arrest ruse phone call, Bulger's arrest, and the in-custody scene/drive away. Per your guidance, [redacted] and I both were AL. Although, I believe justification can be made that while on set, the producers did ask for clarifications on accuracy which can be construed as official business.

When we met with [redacted] and the production staff, [redacted] was vocal about wanting to get it right, and outside of a bit of literary license, wanting to maintain the integrity and detail of events. [redacted] and I concur that the scenes we witnessed, were well done and the FBI is represented well. The set and costume designers level of detail is spot on. The apartment set is replicated down to the exact titles of the books and placement in the bookshelves. We met Johnny Depp in costume, and I did not see any reflection of the actor but truly felt like I was dancing with the devil himself. Surreal. Bulger's and [redacted] language in the arrest scene is extremely colorful, true to life, and somewhat embellished to lengthen the scene narrative. But again, it maintains the integrity of the arrest scene and Bulger's personality.

It will be interesting to see the final product [redacted]

b5
b6

[redacted]
[redacted] Lastly,
it was noted Black Mass will not be the final title of the movie.

Thank you for your time, and let me know if you have any questions.

Best,
[redacted]

-----Original Message-----

From: [redacted]
Sent: Tuesday, May 20, 2014 11:25 AM
To: [redacted]
Subject: re: set visit

Hi [redacted]
Regarding your question about the set visit invitation from "Black Mass."

b6

I know from past experience that OGC Ethics team would not support "visiting" a set on the government clock unless there were an official purpose to do so . . . so just going down to 'watch' shouldn't be done on government time. If you want to take annual leave, or if they have a night shoot, and you want to do it on personal time I think that would be ok.

[redacted]

From: [redacted]
Sent: Friday, May 23, 2014 12:01 PM
To: [redacted]
Cc: [redacted]
Subject: BLACK MASS: McIntyre scene Page 98 Scene 116.

All,
Pleased to report that the scene has been changed thanks to SSA [redacted] and SA [redacted] input.

b6

[redacted]

From: [redacted]
Sent: Wednesday, May 21, 2014 11:39 AM
To: [redacted]
Subject: Re: McIntyre scene Page 98 Scene 116.

Thank you [redacted] this has been extremely helpful. We have made changes to the script so that [redacted] is not the source of [redacted] information about McIntyre.

Best,

[redacted]

From: [redacted]
Sent: Wednesday, May 21, 2014 11:39 AM
To: [redacted]
Subject: Re: [redacted]

Thank you [redacted] - this has been extremely helpful. We have made changes to the script so that [redacted] is not the source of [redacted] information about McIntyre.

Best,

b6

On May 19, 2014, at 9:39 AM, [redacted] wrote:

Per SSA [redacted] and SA [redacted] they had the following to say:

Both SSA [redacted] and SA [redacted] believe it was neither innocent conversation nor a recommended or permissible thing to say.

Further, the inference later in the scene is that is why McIntyre got killed. From SA [redacted] read of the excerpt, it is not speculation, [redacted] mentions he contacted the other fed agencies and confirmed [redacted] is a source [redacted] should NOT be discussing McIntyre by name or identity and certainly would have been a violation of certain rules.

As far as being an informant for DEA and Customs, SSA [redacted] believes he would not have been breaking rules by speculating that he was an informant for them BUT by saying "to" it infers that [redacted] is telling [redacted] and/or verifying that McIntyre is in fact an informant for the FBI.

Please let me know if you need anything else!

From: [redacted]
Sent: Fri May 16 14:40:24 2014
Subject: [redacted]

BLACK MASS producers are asking about Scene 116 where [redacted] is talking to [redacted] about the Pilot McIntyre being a snitch for DEA and Customs too.

b6

They want to know if [redacted] would have, been able to, innocently, without breaking rules, share this kind of information with [redacted]

The movie script makes it looks like it's an innocent exchange. Would it have been? Or would he be divulging something he shouldn't have and face discipline?

Thanks,

[redacted]
From: [redacted]
Sent: Monday, May 19, 2014 9:16 AM
To: [redacted]
Subject: RE: Question about Page 98 Scene 116.

b6

Good Morning [redacted]

Per SSA [redacted] and SA [redacted] they had the following to say:

Both SSA [redacted] and SA [redacted] believe it was neither an innocent conversation nor a recommended or permissible thing to say. Further, the inference later is that is why McIntyre got killed. From SA [redacted] read of the excerpt, it is not speculation. [redacted] mentions he contacted the other fed agencies and confirmed [redacted] is a source [redacted] should NOT be discussing McIntyre by name or identity and certainly would have been a violation of certain rules.

As far as being an informant for DEA and Customs, SSA [redacted] believes he would not have been breaking rules by speculating that he was an informant for them BUT by saying "to" it infers that [redacted] is telling [redacted] and/or verifying that McIntyre is in fact an informant for the FBI.

Please let me know if you need anything else! Have a good day.

From: [redacted]
Sent: Friday, May 16, 2014 3:29 PM
To: [redacted]
Subject: Re: Question about Page 98 Scene 116.

Monday is ok

From: [redacted]
To: [redacted]
Sent: Fri May 16 15:22:48 2014
Subject: Re: Question about Page 98 Scene 116.

Having tech issues - standby and I'm happy to answer.

From: [redacted]
To: [redacted]
Sent: Fri May 16 14:52:35 2014
Subject: RE: Question about Page 98 Scene 116.

b6

Let me find out - - Know they start filming scenes Monday but not sure which ones.

Also, [redacted] asked me for an electronic list of everybody who was at the meeting, their titles, and what they do (their connection to the Bulger case)

Is that something you can do.

He said he had a business card with two guys names who are prosecutors but wasn't sure if they were former FBI, who gave it to him, etc.

[redacted]
From: [redacted]
Sent: Friday, May 30, 2014 6:46 PM
Cc: [redacted]
Subject: re: Names

From: [redacted]
Sent: Tuesday, May 20, 2014 10:09 AM
To: [redacted]
Cc: [redacted]
Subject:

b6

[redacted] -
Regarding your question about what are the names of the LAPD task force officers who arrested Bulger...

LAPD Task Force Officers [redacted] and [redacted] are all ok with their names being used in the script.

[redacted] and [redacted] were the 3 that were with [redacted] in the garage. [redacted] prefers that his last name not be used.

[redacted] was the one that was in the embassy with the eye.

Please let me know if we can be of further assistance on this, or any other questions!

Sincerely,

[redacted]
Project Liaison
FBI Headquarters
Office of Public Affairs

[redacted]

[redacted]
From: [redacted]
Sent: Friday, May 16, 2014 4:35 PM
To: [redacted]
Subject: Questions today: Who was at Boston meeting; Facial hair issue

I am having the case agent read the Fitzpatrick/Connolly scene this weekend and give me feedback for you. b6

RE: FBI's dress in the 70s and 80s when the handle bar mustaches and side burns were en vogue - the 63 year strong veteran secretary, and she said "oh no, no one had facial hair or sideburns, it would not have been tolerated."

RE: BUSINSS CARDS ---The two business cards [redacted] wasn't sure of the names you had - - but she thinks you may have met with the USAO and possibly the former Bulger prosecutors, [redacted] [redacted] a Bulger lead prosecutor, left the USAO and went private and [redacted] remains at the USAO.

FBI personnel of those present at Thursday's production meeting, are as follows:

BOSTON DIVISION

*Assistant Special Agent in Charge Peter Kowenhoven: No connection to Bulger or the Fugitive Investigation; he is the Boston FBI office current Assistant Special Agent in Charge (ASAC) of Criminal - was there to clarify standard procedure

*Public Affairs Specialist [redacted] Created, produced and executed PSA paid media campaign with [redacted] and the Investigative Publicity Unit. Day-to-day, she acts as media coordinator and spokesperson. Both she and [redacted] managed the media frenzy post-arrest and continue to do so this day.

*Supervisory Special Agent [redacted] Transferred to Boston in 2006 as Bulger case agent, and accepted supervisory responsibilities in 2008 to present day. As case agent and SSA, [redacted] really embraced media and the value of publicity, and utilized many mediums to further the fugitive investigation - in addition to the standard wanted posters & rewards - Bulger was featured on America's Most Wanted, and ads focusing on Greig were placed in dental and plastic surgery magazines. b6

*Special Agent [redacted] Media coordinator, i.e. public information officer, from fall 2010 to present day. [redacted] also facilitated PSA media campaign execution and continues to act as spokesman.

*Retired Special Agent [redacted] Transferred to Boston in 2010 as Bulger case agent, but was TDY in Boston since 2009 on the task force. [redacted] was the agent responsible for finding lost plastic surgery photos, which were later featured in dental & plastic surgery magazines and the PSA.

*Special Agent [redacted] was on the task force as case agent, August 1997-2002, but remains involved in other capacities as needed. [redacted] also testified at Greig trial. [redacted] is the expert regarding the initial five years Bulger & Greig was on the run - he absolutely was a dogged investigator and has that insightful historical knowledge that was the foundation of the fugitive investigation.

LOS ANGELES FIELD OFFICE

*Special Agent [redacted] Arresting FBI agent, and only arresting federal agent, with the assistance of 4 Los Angeles Police Department Task Force Officers b6

[redacted]
From: [redacted]
Sent: Thursday, July 24, 2014 5:11 PM
To: [redacted]
Subject: FW: [redacted] - FBI Introduction

No, he has not spoken to anyone, and understands caveats about certain classified aspects not up for discussion.

[redacted]
-----Original Message-----
From: [redacted]
Sent: Thursday, July 24, 2014 5:07 PM
To: [redacted]
Subject: Re: [redacted] - FBI Introduction

b6

Hey [redacted]
I have not spoken to anyone that was a part of the investigation.
And I understand the caveat.
Thanks!

On Thu, Jul 24, 2014 at 5:05 PM, [redacted] wrote:

> [redacted]
>
>
>
> The liaison in Newark is curious if you have already have spoken to
> anyone else that was a part of this investigation (ie attorneys, other
> law enforcement agencies, anyone who might have retired)?
>
>
>

> [redacted]
>
>
>
>

> From: [redacted]
> Sent: Wednesday, July 16, 2014 10:42 AM
> To: [redacted]
> Subject: Re: [redacted] - FBI Introduction

b4
b6
b7E

>
> Thank you for the intro, [redacted]
>
>
>


> Hi [redacted]
>
>
>

> We're working on a film set around the [redacted]
> [redacted]
>

> I was hoping to get some more detailed information about [redacted]
> than what is currently available online.

>
> Would it be possible to get on the phone and discuss....? Any help or
> guidance you could offer would be greatly appreciated.

>
>
>
> Best,

>
>
>
> 
>
>

b6

[redacted]
From: [redacted]
Sent: Wednesday, October 22, 2014 9:47 PM
To: [redacted]
Subject: RE: [redacted] Update

b6

[redacted]
Thanks for trying to keep it together.
My apologies and hope it all works out.
[redacted]

From: [redacted]
Sent: Wednesday, October 22, 2014 8:56 PM
To: [redacted]
Subject: RE: [redacted] Update

Hi [redacted]

I appreciate the heads up. I know the guys will be disappointed. I think a few already have NY travel plans so my guess is they will want to do on the 30th. I will reach out immediately and see what I can learn.

Sorry to hear about the memorial service. I was a long time family friend of Tim Hauser (Manhattan Transfer founder) who died Thursday. I am waiting to find out when his service is :((). We've lost many wonderful talents recently, I'm sorry for your loss as well...

We'll be in touch again soon I'm sure...

Sincerely,

[redacted]

--

----- Original message -----

From: [redacted]
Date: 10/22/2014 8:18 PM (GMT-05:00)
To: [redacted]
Subject: [redacted] Update

b6

[redacted]
I'm going to have to cancel the 29th. I have a memorial service I have to attend that takes up the whole day. If everyone is game for another date I'm free the 30th, 31st and all of the first week in November. Let me know. Scarpa is still in limbo, but if I can be of some service, I'm still your man.

Best,

[redacted]

[redacted]
From: [redacted]
Sent: Tuesday, July 08, 2014 2:20 PM
To: [redacted]
Subject: RE: Scarpa/FBI movie

[redacted]
Many thanks for the note. I appreciate it.

It looks like we may be getting into making this movie and Scarpa's history with the Bureau (the old Bureau) is fascinating.

I'm know there's much I'd like to touch base with you on.

b6

Thanks again and I know we'll be in touch,

Best,

[redacted]
From: [redacted]
Sent: Tuesday, July 08, 2014 11:57 AM
To: [redacted]
Subject: re: Scarpa/FBI movie

Hi [redacted]

Just read this today; I think this is the project [redacted] mentioned to me. I'm not sure if or how we can be of assistance on the Scarpa project, but feel free to reach out.

<http://variety.com/2014/film/news/sylvester-stallone-to-star-in-mob-tale-scarpa-1201258954/#>

Steve Jennings/Getty
July 7, 2014 | 06:09PM PT

Dave McNary

Film Reporter@Variety

Sylvester Stallone to Star in Mob Tale 'Scarpa'

Sylvester Stallone will portray hitman Gregory Scarpa — also known as "The Grim Reaper" — with Brad Furman on board to direct "Scarpa" for Millennium Films. The project will re-team Stallone with "Rocky" producer Irwin Winkler with a screenplay by "Goodfellas" and "Casino" writer Nicholas Pileggi. Avi Lerner, who teamed with Stallone on "The Expendables" movies, will also produce.

Sincerely,

b6

[redacted]
Office of Public Affairs
FBI Headquarters
Washington, DC
[redacted]

[redacted]
From: [redacted]
Sent: Thursday, September 04, 2014 3:36 PM
To: [redacted]
Cc: [redacted]
Subject: Re: [redacted]

b6

Thank you for checking. At least we got some confirmation.

Best,

[redacted]

Sent from my iPhone

On Sep 4, 2014, at 12:25 PM, [redacted] wrote:

[redacted]

The best I could do was to get Undercover Operations personnel to say that what you had was accurate. They were not willing to add details, dates, or specifics.
I guess they don't want thugs knowing how we monitor/protect the UC's.

[redacted]

From: [redacted]
To: [redacted]
Sent: Thu Sep 04 14:26:03 2014
Subject: Re: [redacted]

b6
b7E

Hello
The placard the producer provided, is accurate.
Thanks

[redacted]

[redacted]

[redacted]

From: [redacted]
Sent: Wednesday, August 27, 2014 1:18 PM
To: [redacted]
Subject: RE: An FBI introduction!

[redacted] was on vacation; he's back now; I'm attempting to set up a meeting to discuss how we might assist you : -)
[redacted]

From: [redacted]
Sent: Thursday, August 14, 2014 3:58 PM
To: [redacted]
Cc: [redacted]
Subject: Re: An FBI introduction!

b6
b7E

As discussed, I've pasted the end card below. We're looking to bolster it with any more additional information about the policy change so it feels detailed and accurate. We told [redacted] to feel free to reach out to you directly if he has any other specific questions. Thanks again for your help.

[redacted]
On Thu, Aug 14, 2014 at 11:47 AM, [redacted] wrote:

Hi [redacted] and [redacted]

I am in the office this afternoon and tomorrow if you'd like to call . I am on vacation next week.

I may need to loop in our historian depending on what you ask, as I am a generalist on many matters but a specifist on none!!

Bests,

[redacted]

[redacted] (linked in)

FBI Headquarters

Office of Public Affairs

Investigative Publicity and Public Affairs Unit

b6

From: [redacted]
Sent: Thursday, August 14, 2014 2:44 PM
To: [redacted]
Cc: [redacted]
Subject: Re: An FBI introduction!

Thanks [redacted] Moving you to BCC to spare you from hearing the spiel again.

b6

Hi [redacted] We'd love to get on the phone to introduce ourselves and to contextualize our questions a bit. Any insight you could offer would be much appreciated. Let us know what works best for you.

Best,

[redacted]

On Wed, Aug 13, 2014 at 11:42 PM, [redacted] wrote:

[redacted]

I wanted to introduce you to some clients of ours, who I've copied.

b6

I'll let them fill you in on the details, but they are doing some FBI related research regarding some changing Federal law enforcement policies over the years.

I told them we knew the mighty [redacted] at FBI Headquarters in D.C., and they didn't even want to keep speaking with me...they wanted to know you personally ASAP! :)

Hope you're well, and that the D.C. summer hasn't been too hot and humid...

All the best,

[REDACTED]

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--

[REDACTED]
Producer

Bristol Automotive

122 N. Clark Dr., Ste. 306

Los Angeles, CA 90048

b6

--

[REDACTED]
Producer

Bristol Automotive

122 N. Clark Dr., Ste. 306

Los Angeles, CA 90048
[REDACTED]

[redacted]

From: [redacted]
Sent: Thursday, April 17, 2014 12:37 PM
To: [redacted]
Cc:
Subject: Re: FBI Atlanta Park Bombing - retired agent

Thank you so much [redacted]

From: [redacted]
Date: Thu, 17 Apr 2014 12:36:17 -0400
To: [redacted]
Cc: [redacted]
Subject: re: FBI Atlanta Park Bombing - retired agent

b6

[redacted]
Retired FBI Special Agent [redacted] has indicated I may pass along his contact information to you for possible discussion regarding the early stages of the Atlantic Park bombing investigation.
His e-mail is below.

[redacted]
Sincerely,
[redacted]
FBI Headquarters
Office of Public Affairs
[redacted]

[redacted]

From: [redacted]
Sent: Thursday, April 17, 2014 1:10 PM
To: [redacted]
Cc:
Subject: Re: FBI Atlanta Park Bombing - retired agent

That is HUGE. Thank you.

[redacted]
On Thu, Apr 17, 2014 at 9:36 AM, [redacted] wrote:

b6

[redacted]
Retired FBI Special Agent [redacted] has indicated I may pass along his contact information to you for possible discussion regarding the early stages of the Atlantic Park bombing investigation.

His e-mail is below.

[redacted]

Sincerely,

[redacted]

FBI Headquarters

Office of Public Affairs

[redacted]
From: [redacted]
Sent: Monday, April 14, 2014 4:14 PM
To: [redacted]
Subject: FW: Richard Jewell Movie - Atlanta visit

[redacted]
Myself and GBI met with both [redacted] and [redacted] today at FBI Atlanta.
All went well. They were frank and fully understood our concerns.
I advised them both that FBIHQ/OPA gave them high marks.
I went over a PPT presentation on the Rudolph investigation and then showed them the mock up devices and some of the case evidence that we have on display here at Atlanta.
I asked them to frame up their wish list in an email to us and they advised that they will do this shortly.
I will forward to the both of you for review once we have that.
Regards,
SA [redacted]
FBI Atlanta

b6

From: [redacted]
Date: Thursday, April 10, 2014 11:20 AM
To: [redacted]
Cc: [redacted]
Subject: RE: Richard Jewell Movie - Atlanta visit

[redacted]
let's say 11:00 am Monday, April 14th at FBI Atlanta office, 2635 Century Parkway NE, Atlanta, GA 30345.
They'll be meeting with both FBI (myself) and GBI [redacted]
Regards,
SA [redacted]
FBI Atlanta
cell [redacted]
desk [redacted]

From: [redacted]
Sent: Thursday, April 10, 2014 1:53 PM
To: [redacted]
Subject: Re: Richard Jewell Movie - Atlanta visit

H [redacted] and [redacted]

As [redacted] mentioned below, he and [redacted] are leaving Atlanta Monday afternoon, so I'd like to find a time for them to meet with you on Monday morning. We have also been communicating with [redacted] at the GBI about coordinating a visit there.

b6

If at all possible, we'd like to have [redacted] and [redacted] meet with you [redacted] and the GBI liaison (whether that is [redacted] or someone else) at the FBI offices. I'm still working to lock down their entire schedule, but it looks like sometime around 11 am would be optimal for them, if that would also work for your schedules.

Then, as we have discussed with [redacted] we'd like to have them stop by for a quick visit at the GBI offices on their way to the airport.

Please let me know if what I have suggested above works. I really appreciate your help in getting this coordinated and set.

Many Thanks,

[redacted]
Misher Films
[redacted]

From: [redacted]
Date: Thursday, April 10, 2014 9:56 AM
To: [redacted]
Cc: [redacted]
Subject: Re: Richard Jewell Movie - Atlanta visit

Thx [redacted] It will be me and [redacted] the screenwriter, in Atlanta. [redacted] will be at command and control in la.

b6

I'm looping in my asst Julie so she can coordinate per location. It will def need to be Monday morning as we leave in afternoon.

Thank u so much. I know you were swamped w real (and more important) work and this is a politically charged issue...but we are very fair minded and this will help enormously.

Speak soon. [redacted]

On Apr 10, 2014, at 9:36 AM, [redacted] wrote:

[redacted]
The FBI media liaison and his counterpart at GBI would like to sit down with you together on Monday 4/14, to discuss the project in greater detail.

What times are good for you?

Our media liaison is Special Agent [redacted] His cell [redacted] and email is [redacted]

His address is [redacted] Atlanta, GA

[redacted]

From: [redacted]
Sent: Thursday, April 17, 2014 2:10 PM
To: [redacted]
Cc: [redacted]
Subject: RE: FBI Atlanta Park Bombing - retired agent

You're welcome. I'm just trying to arm you with as much accurate, contextual information as I can to foster a balanced portrayal based on both sides thinking at the time
Based

From: [redacted]
Sent: Thursday, April 17, 2014 1:10 PM
To: [redacted]
Cc: [redacted]
Subject: Re: FBI Atlanta Park Bombing - retired agent

That is HUGE. Thank you.

b6

[redacted]
On Thu, Apr 17, 2014 at 9:36 AM, [redacted] wrote:

[redacted]
Retired FBI Special Agent [redacted] has indicated I may pass along his contact information to you for possible discussion regarding the early stages of the Atlantic Park bombing investigation.

His e-mail is below.

[redacted]
Sincerely,

[redacted]
FBI Headquarters

Office of Public Affairs
[redacted]

[redacted]
From: Public.Affairs
Sent: Tuesday, May 27, 2014 11:24 AM
To: [redacted]
Cc:
Subject: movie - set pics
Attachments: FBI.docx

[redacted]

For you. Tks.

[redacted]
FBI
Office of Public Affairs
[redacted]

b6

-----Original Message-----

From: [redacted]
Sent: Tuesday, May 27, 2014 10:41 AM
To: Public.Affairs
Subject: FW: formal request.

[redacted]
Unit Chief
Investigative Publicity and Public Affairs Office of Public Affairs

Desk: [redacted]
Follow us on Twitter: @FBIMostWanted

-----Original Message-----

From: [redacted]
Sent: Tuesday, May 27, 2014 10:27 AM
To: [redacted]
Subject: FW: formal request.

Please see the attached request for photos and video related to the 1997 Loomis Fargo heist in Charlotte. The case is long adjudicated and everyone involved is out of prison now. I have previously given the pictures and video to a local NBC affiliate for a special that aired in December which the letter references.

b6

-----Original Message-----

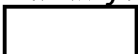
From: [redacted]
Sent: Thursday, May 22, 2014 1:54 PM
To: [redacted]
Subject: formal request.

so sorry, our director came to town for a kick visit, then I flew to Wilmington for a short two day scout.

I've attached our request on our company letterhead as per your request.

I hope this can work out, it would be a great asset to have these reference photos.

Thank you!



b6



5/22/14

[redacted]
Public Affairs Specialist
The FBI

Dear [redacted]

I am a Production Designer in the film industry working on a movie that is based upon the 1997 Loomis Fargo heist that took place in Charlotte, NC.

In my position, I'm responsible for the "look" of the movie. Choosing locations and creating sets that visually enhance the telling of our story.

b6

On occasion, as in this instance, we work on a film that is based on a true story. I had seen photos taken by the FBI in the documentary produced by the NBC Charlotte affiliate. It would be of great help to me to obtain any photos that reflected the lives of [redacted] and [redacted] and [redacted]. The Loomis Fargo warehouse, where the money was taken from, and any visuals that would give us a look into their world would be welcome. I also understand that there is a video that exists, shot by the FBI, when your agents arrested [redacted] and [redacted] at their home.

All of this material would be for reference only, not to be filmed during the making of our movie.

We have opened offices in Asheville NC, where we begin filming on July 7th. Our production office address in Asheville is 1 West Pack Square, Suite 1600 Asheville, NC 28801

Any help in this matter would be greatly appreciated.

Very truly yours,

[redacted]

[redacted]
From: [redacted]
Sent: Monday, May 19, 2014 4:26 PM
To: [redacted]
Cc: [redacted]
Subject: RE: [redacted]

I found [redacted] who interviewed [redacted] that's on FBI.gov, and reached out to him, but he doesn't recall much [redacted]-(

b4
b6

He did give me someone else's name, and I am reaching out to see if they have information/recollection of any of the [redacted] that would be of assistance to you in creating the movie script. If he responds affirmatively, I will reach back out to you. [redacted] did tell me that, sadly, the primary case agents who knew a lot, have all deceased : -(. The person he is thinking of was an office supervisor at the time, so his knowledge will be second level – not first hand . . . but since this may be all that is available, I will take what I can get (and I think that if you file the FOIA to get paperwork on the case that might help . . . I'll see if there is any further guidance I can find for you on that front as well.

Thanks for your patience and the opportunity to assist.

Sincerely,

[redacted]
FBI Headquarters
Office of Public Affairs
[redacted]

From: [redacted]
Sent: Thursday, May 15, 2014 7:04 PM
To: [redacted]
Cc: [redacted]
Subject: Re: FBI/ Lou Peters project

[redacted]
Thanks very much! This is all fantastically helpful.

All the best,

b4
b6

[redacted]
Sent from my iPhone

On May 15, 2014, at 12:18 PM, [redacted] wrote:

Hi [redacted]

[redacted], thank you for the introduction.

[redacted] thank you for your interest in the [redacted]
[redacted]

If you haven't already, I highly recommend filing a FOIA request
(<http://www.fbi.gov/foia/requesting-fbi-records>) for documents related to [redacted]

[redacted] A FOIA
request will result in you being given documents that meet your criteria. Be careful not to ask for

"anything and everything" because that will require thousands of pages which could take a year+. It's best to request specifically what you want and keep the total number of pages under 250 so it is considered a "small request" versus medium or large. The difference in time to process is months or even years!

I asked the FBI Historian for some assistance, he is going to do some research and hopefully be able to give some additional guidance.

He doesn't have any previously processed FOIA documents "at the ready" (I guess nobody has requested them before - lucky for you!). He did advise me that there is an FBI.GOV video of [redacted] ... but that's such a common name he could be anywhere in the U.S.!) I am asking an old Bureau employee if he knows [redacted] or what state he retired to, but no guarantees I'll get a positive response!

I am sure you will be embarking on a lot of research in the hunt for relevant information, photos, and interviews regarding this story. I ask if kindly would not contact any currently employed FBI personnel directly without going through me; I can assist you with these connections, and, it will make cooperation much smoother.

b4
b6

Later down the road in production, the historian may be able to provide assistance as well regarding the 1980s era in the FBI; please don't hesitate to share my contact information with the production, location and design team. I can facilitate with any of our local FBI offices, training academy, etc as appropriate. I can also possibly direct you to retired personnel as needed (as long as their names aren't like Bob Jones and Jim Smith!)

I look forward to helping you bring this project to fruition!

Sincerely,

[redacted]
FBI Headquarters
Office of Public Affairs

[redacted]

[redacted]
From:

Sent:

[redacted]
Tuesday, September 09, 2014 11:53 AM

To:

Subject:

re: [redacted]

b4

b6

Hi [redacted]

I had a discussion with a [redacted] I took notes on the call. He was long winded and jumped around – I tried to capture key points as well as I could – and sent the notes back to him for clarity, so he has seen these. I'm not sure if the Agents' names were ever released publicly, so I am using abbreviations to protect their identity until I learn whether I can share the name. Here are some of the more interesting tidbits which I think might enhance your script/scenes.

[redacted]

The agent (Agent S) I spoke with (and one other (Agent B), who is deceased) worked the case but also many others in Phoenix helped work the case.

b4

b7E

[redacted]

From: [redacted]
Sent: Wednesday, May 28, 2014 11:38 AM
To: [redacted]
Subject: RE: Relativity Media -Loomis Fargo Pics

From OPA end it is ok, but I would double check with your CDC re: FOIA/Privacy, etc.

[redacted]
-----Original Message-----
From: [redacted]
Sent: Wednesday, May 28, 2014 11:37 AM
To: [redacted]
Subject: RE: Relativity Media -Loomis Fargo Pics

b6

Does that mean I can hand it over?

-----Original Message-----
From: [redacted]
Sent: Tuesday, May 27, 2014 12:09 PM
To: [redacted]
Subject: RE: Relativity Media -Loomis Fargo Pics

No concern, heck it's already on you tube. :)

-----Original Message-----
From: [redacted]
Sent: Tuesday, May 27, 2014 11:43 AM
To: [redacted]
Subject: re: Relativity Media -Loomis Fargo Pics

[redacted]
I don't see any issue giving it to them. Is there concern on your end?

[redacted]
OPA
FBI HQ

5/22/14

The case is long adjudicated and everyone involved is out of prison now. I have previously given the pictures and video to a local NBC affiliate for a special that aired in December which the letter references.

[redacted]
Public Affairs Specialist
The FBI

b6

Dear [redacted]

I am a Production Designer in the film industry working on a movie that is based upon the 1997 Loomis Fargo heist that took place in Charlotte, NC.

In my position, I'm responsible for the "look" of the movie. Choosing locations and creating sets that visually enhance the telling of our story.

On occasion, as in this instance, we work on a film that is based on a true story. I had seen photos taken by the FBI in the documentary produced by the NBC charlotte affiliate. It would be of great help to me to obtain any photos that reflected the lives of David Ghatt, Kelly Campbell, and Steve and Michelle Chambers. The Loomis Fargo warehouse, where the money was taken from, and any visuals that would give us a look into their world would be welcome. I also understand that there is a video that exists, shot by the FBI, when your agents arrested Steve and Michelle Chambers at their home.

All of this material would be for reference only, not to be filmed during the making of our movie.

We have opened offices in Asheville NC, where we begin filming on July 7th. Our production office address in Asheville is 1 West Pack Square, Suite 1600 Asheville, NC 28801

Any help in this matter would be greatly appreciated.

Very truly yours,

[REDACTED]
The case is long adjudicated and everyone involved is out of prison now. I have previously given the pictures and video to a local NBC affiliate for a special that aired in December which the letter references.

-----Original Message-----

From:

Sent: Thursday, May 22, 2014 1:54 PM

To:

Subject: formal request.

so sorry, our director came to town for a kick visit, then I flew to Wilmington for a short two day scout.

b6

I've attached our request on our company letterhead as per your request.

I hope this can work out, it would be a great asset to have these reference photos.

Thank you!

[redacted]
From: [redacted]
Sent: Thursday, October 02, 2014 3:27 PM
To: 'scriptclearance@indieclear.com'
Subject: re: Use of FBI Insignia

b6

This is to follow up a phone call I had from [redacted] in your office a few moments ago.

The FBI's Office of the General Counsel (OGC) handles requests to use the FBI seal, name, and initials, which are protected by statute. The reproduction and use of the FBI seal are restricted by 18 U.S.C. § 701, which states that, "[w]hoever manufactures, sells, or possesses any...insignia, of the design prescribed by [a federal agency head]...or any colorable imitation thereof, or photographs, prints, or in any other manner makes or executes any engraving, photograph, print, or impression in the likeness of any such...insignia, or any colorable imitation thereof, except as authorized under regulations made pursuant to law, shall be fined under this title or imprisoned not more than six months, or both." A copy of the statutes and regulations cited in this e-mail are attached.

This statute was enacted to protect federal government departments' and agencies' seals. The FBI seal, an official insignia of the Department of Justice, is primarily used to indicate the official actions, documents; and communications of the bureau. Title 18, United States Code (U.S.C.), Section 701, along with Section 709, help protect the public by preventing improper exploitation of the FBI seal, as well as of the FBI name and initials, for private or commercial purposes. Misuse, including unauthorized use, of such FBI indicia suggests FBI approval, authorization, or endorsement of the associated activities, when such approval, authorization, or endorsement does not exist.

If you wish to use FBI Insignia ie the FBI Badge, you need express permission – the OGC would require to see the full script before granting such permission.

[redacted]
FBI Headquarters
Office of Public Affairs
Investigative Publicity and Public Affairs Unit
[redacted]

b6

[redacted]

From: [redacted]
Sent: Monday, October 27, 2014 12:53 PM
To: [redacted]
Subject: RE: [redacted] Chicago Movie

I understand. Thank you very much for answering.

b6

Best regards.

[redacted]

From: [redacted]
To: [redacted]
Date: Mon, 27 Oct 2014 12:42:59 -0400
Subject: RE: [redacted] Chicago Movie

Dear [redacted]

A murder does not necessarily fall under FBI – federal crime. It would need to be a Federal Official in order for the murder to fall within FBI jurisdiction.
These are all really under the Chicago (local) police.

b6

[redacted]

From: [redacted]
Sent: Monday, October 27, 2014 12:32 PM
To: [redacted]
Subject: RE: [redacted] Chicago Movie

[redacted] Hello.

Thank you very much for answering. I would appreciate a lot, if someone could help me.
So, here is a synopsis of my story and some questions.

b4
b6

Thank you so much, in advance.

Best regards

[redacted]

- Movie Script [redacted]
[redacted]

From: [REDACTED]
To: [REDACTED]
Date: Mon, 27 Oct 2014 10:56:20 -0400
Subject: FW: [REDACTED]-Chicago Movie
Dear [REDACTED]

Can you please give us more information about your plot and also tell us EXACTLY what questions specific to Chicago you have? Otherwise it is possible the questions can be answered in writing by a general expert from our headquarters office.

Many thanks,

From: [REDACTED]
Sent: Friday, October 17, 2014 10:41 AM
To: Chicago
Subject: Unusual question ?

b6

Hello,

My name is [REDACTED] and I'm working on writing a movie script, the action takes place in Chicago. There is in this story, an important plot concernant an investigator and I have many questions about this, as I want to make my scenario realistic.

Do you think it would be possible to meet a person of your service that would help me a bit ? I am currently in France, but I am coming to Chicago from 26-31 October to visit the city and look for places that could serve as a backdrop for my scenario.

Thank you in advance for any consideration that you

will grant my request.

All the best



b6

[redacted]

From: Public.Affairs
Sent: Monday, April 28, 2014 12:54 PM
To: [redacted]
Cc:
Subject: FW: research question for Art Crime Team

[redacted]

Can you handle? Thanks.

[redacted]

FBI
Office of Public Affairs

b6

-----Original Message-----
From: [redacted]
Sent: Monday, April 28, 2014 12:52 PM
To: Public.Affairs
Subject: research question for Art Crime Team

Gentlemen:

Hello. I am a professional screenwriter in Los Angeles and would greatly appreciate any help I could get from your Art Crime Team.

I am writing a caper script that involves a museum heist of a small ancient statue that is no more than 5 pounds. My question is, if the statue is not behind glass, how would such a statue be attached to a pedestal?

If you would prefer to contact me by phone, my phone number is [redacted]

Many thanks,

[redacted]
From: [redacted]
Sent: Monday, April 28, 2014 2:50 PM
To: [redacted]
Subject: FW: FBI art crime question

b6

Interesting response from the writer.....wonder if Brits still don't use glass?

-----Original Message-----

From: [redacted]
Sent: Monday, April 28, 2014 2:47 PM
To: [redacted]
Subject: Re: FBI art crime question

Thank you. I will contact them. By the way, such a statue was stolen from the British Museum in 2002. It was not behind glass.

On Apr 28, 2014, at 11:45 AM, [redacted] wrote:

>
> Dear [redacted]
>
> Thank you for contacting the FBI regarding your project.
>
> If not boxed in (glass or plexiglass), we have most often seen a network of heavy wire or rods attaching the item to the base in an unobtrusive way. Ultimately, this a question for a conservator or exhibition designer. Both have to think of security as well as presentation.
>

> You might want to call the Smithsonian Office of Public Affairs - perhaps they have someone who can answer this there since they do have a curator for their exhibits...

b6

>
> From the web: Contact Information
>
> [redacted] Director of Public Affairs [redacted] Press
> Officer, Filming Coordinator, Intern Coordinator National Museum of
> Natural History Smithsonian Institution 10th Street & Constitution
> Ave., N.W.
> Washington, D.C. 20560-0135
>
> Phone: [redacted]
> Fax: [redacted]
>
>
>
> Sincerely
> [redacted]
> Office of Public Affairs
> FBI

[redacted]

From: [redacted]
Sent: Friday, August 29, 2014 4:08 PM
To: [redacted]
Subject: Re: Columbia Pics - PIXELS

They did!!!!

That is absolutely untrue.

This is a plate for the background of a Presidential Ball!!!!

No action in the scene.

b6

On Friday, August 29, 2014 4:03 PM, [redacted] wrote:

Hi [redacted]

Thanks!

Yes, I heard 9th Street East curb lane, and on 10th Street between PA Ave and Constitution

Look forward to the details; if it's no impedence that's great.

They did mention possibly reason for needing the shots is the movie included.an attempt to blow up the FBI building?

That's a bummer!!

[redacted]

From: [redacted]
Sent: Friday, August 29, 2014 3:58 PM
To: [redacted]
Subject: Re: Columbia Pics - PIXELS

Hi [redacted]

The filming will not impact the FBI building in any way. The filming is only from a condor parked on the SOUTH SIDE OF PENNSYLVANIA AVENUE - opposite from the FBI building.

Most of it will be still photographs. No pedestrians or traffic will be affected in any way.

b6

I would have contacted you immediately if I thought there would be any impact. We are making the diagrams though and will send them to the film office to send

Thanks.

[redacted]

On Friday, August 29, 2014 3:06 PM, [redacted] wrote:

Hi [redacted]

Hope you're doing well –

I just heard informally from a colleague (and am awaiting) formal information on the filming next week request access to 9th st and 10th st

Federal Protective Service reached out to them.

We have one of our entries closed for repairs - - it may be a bit problematic

Seeing the diagram/locations/times would help the FBI Police and Facilities/repair teams know what is feasible...

Thanks!

[Redacted]

FBI Headquarters

Office of Public Affairs

Investigative Publicity and Public Affairs Unit

[Redacted]

b6

[redacted]
From: [redacted]
Sent: Thursday, April 17, 2014 6:13 AM
To: [redacted]
Subject: Conference Call with Art Department/ Point Break

Dear [redacted]

I'm [redacted] assistant, and he asked me to set up a conference call for next Wednesday with you and the art department.

Would 3pm your time work for you?

Thank you so much!

b6

Best wishes,



Assistant to Producer

Tel.: [redacted]

Cell: [redacted]

Fünfundzwanzigste Babelsberg Film GmbH
Point Break
Rotherstr. 16, 4.OG
D-10245 Berlin

Invoice Address
Fünfundzwanzigste Babelsberg Film GmbH
Point Break
August-Bebel-Str. 26-53
D-14482 Potsdam

From: [redacted]
Date: Wednesday, April 16, 2014 at 18:03
To: [redacted]
Subject: RE: POINT BREAK - Script

b6

Thanks. I'm out of the office on Friday/Monday, can we plan for something on Wed afternoon. I'm flexible on the time if they are in Berlin with you.

[redacted]

FBI

Office of Public Affairs

[redacted]

From: [redacted]

Sent: Wednesday, April 16, 2014 11:53 AM

To: [redacted]

Subject: POINT BREAK - Script

Hi [redacted]

As promised, attached is the most recent version of POINT BREAK.

As I mentioned on the phone, our art department would love to have some specific questions answered and hopefully, we could arrange such a call some time next week.

Please let me know when a good time to schedule.

b6

Many thanks,

[redacted]

Producer

POINT BREAK

Fuenfundzwanzigste Babelsberg Film GmbH

Rotherstrasse 16, 4.OG

Berlin D-10245

GERMANY

[redacted] - Office

[redacted] - Mobile (USA)

[redacted] - Mobile (EU)

[redacted]

Skype: [redacted]

[redacted]
From: [redacted]
Sent: Wednesday, April 23, 2014 4:19 PM
To: [redacted]
Subject: Point Break

b6

Training Division:

Aerial view of Quantico

Class room - watch the video at this link. It will give them a good idea of the clothes they wear, the class room, the guns, the types of exercise, the dorm rooms, text books, etc. As well as the training exercises in Hogan's Alley. This video also shows our FAT's machine which is our Firearms Training Simulations that agents train on.

At this link you can see that we have the FBI's seal and the National Academy Seal on the wall w/ the room flanked by flags: Classroom. Also bulletin boards in the back of the room w/ information for the trainees on upcoming events, exercises, etc.

Hogan's Alley - this will give you an idea of what Hogan's Alley looks like. This is where the agents learn how to breach doors, make arrests, get peppered sprayed, etc.

Clothes:

Agent gear - go here - Clothes

At this link you will see the trainee's outfit vs/ the instructor - in this photo it's the firearms instructor - notice the hats:
Here

William H. Webster Conference Room - this will give you an idea of the wood paneling on the walls in the media room. I'm working on additional photos.

<http://on.aol.com/video/fbi-led-prostitution-raids-rescues-105-children-517874119>

Text books

1) this is a must for all new agent trainees if he has to have something on their desk.

<http://vault.fbi.gov/FBI%20Domestic%20Investigations%20and%20Operations%20Guide%20%28DI0G%29/fbi-domestic-investigations-and-operations-guide-diog-2011-version/fbi-domestic-investigations-and-operations-guide-diog-october-15-2011-part-01-of-03/view>

Certificates awards:

You could give the instructor a similar award: Award

[redacted]
FBI

Office of Public Affairs
[redacted]

b6

[redacted]
From: [redacted]
Sent: Wednesday, April 30, 2014 11:46 AM
To: [redacted]
Cc:
Subject: Re: Point Break Release Letter

Hi [redacted]

Thank you SO much for this FBI release letter as well as all your help with our various art department heads last week; your input and comments were invaluable. We look forward to both incorporating your suggestions and advice into our reboot of POINT BREAK and especially, your (hopefully) positive reaction once you see the finished product in theaters on August 7, 2015. b6

I look forward to the next time our paths cross. Who knows? Maybe we can resurrect NAGASAKI DEADLINE in the near future. I hope so.

Best wishes always,

[redacted]
POINT BREAK
Fuenfundzwanzigste Babelsberg Film GmbH
Rotherstrasse 16, 4.OG
Berlin D-10245
GERMANY

[redacted] - Office

[redacted] - Mobile (USA)

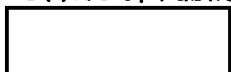
[redacted] - Mobile (EU)

Skype: [redacted]

From: [redacted]
Date: Tuesday, April 29, 2014 at 7:51
To: [redacted]
Subject: Point Break Release Letter

[redacted]
Pls. see the attached release letter for the movie. Let me know if you need anything else.

[redacted]
FBI



[redacted]

From: [redacted]
Sent: Tuesday, May 13, 2014 3:38 AM
To: [redacted]
Cc:
Subject: Questions from the Costume Department
Attachments: Question FBI.doc; ATT00002.htm

b6

Dear [redacted]

we're getting back to your kind offer to follow up if we need any further information. [redacted] (cc'd) from the costume department sent me a list with their questions, please find it attached. There is a lot of detail, I hope that's ok!

Maybe some of the questions can be answered by sending a picture?

Please let me know if I can be of any assistance.

Best wishes and thank you so much for your help!

Instructor

- Are the instructors ranks recognizable at the uniforms?
- Which different ranks do exist?
- Which different colors do the poloshirts usually have? Only black/ dark navy or other colors?
- How are these colors connected with the different subjects?
- Which subjects do exist?
- Do these subjects appear on the poloshirts?
- Do the instructors always wear weapons?

Windbreaker: -Is the windbreakers color dark navy?
-Is the yellow print applied on the front and back side?
-What does the prints say?
-Is the windbreakers brand 5.11?

-Fleece Jacket: -Is the fleece jackets color black or dark navy?
-Is there a print on the front or back side? If yes, in which color?

Black belt: -Is the belt buckle made in silver or gold?

Instructor in Classroom/Floor: (when they are in uniform)

Poloshirt: -Is it black or dark navy?
-What's on the front and backside? What kind of print in which color?

T-Shirt: -Black or dark navy?
-What kind of print/logo is on the front? Do the names of the participants appear on the shirts?

Instructor Shooting Range:

Basecap red: -What's written on the basecaps front side?
-We've seen two different variations
1. FTU / FBI Academy
2. Instructor...
-What's written on the backside, the name?

Instructor – Trainee:

Knitwear cap: -Black or dark navy?

-Whats written on the caps and in which color?

Leisure suit: -Black or dark navy

-What's written on the front side? Which logo in which color?

T-Shirt grey/red : -What print is on the front side?

-Does the instructors name appear o the back side?

Short trackies: -Is the color black?

-Is the trackies brand 5.11?

Recruits

-Are the recruit ranks recognizeable on the uniforms?

-Is a special color related to a certain apprenticeship oft he recruits?

-Do Nats wear only blue poloshirts?

-Do Nats always wear a dummy weapon? If so, which color does the dummy have?

-The different dummy waepons symbolize different classes. Which color represents which class?

-Would different classes meet in the hallway?

Basecap: -What color do the basecaps have? Same blue as the poloshirts have?

-Is ,FBI' stiched on the front side in white?

-Is the recruits name stiched on the backside? If, also in white?

Windbreaker: -Is the color dark navy?

-Is there a yellow print on front and back?

-Whats printed on the front and back side?

-Is the windbreakers brand 5.11?

Polo: -Is the color oft he poloshirt ,academy blue' and is the brand 5.11?

-What's on the front oft he shirt and in which color?

-Is the fronts logo having the recruits name in it?

Belt: -Is the brown leather belt having a silver or golden buckle?

Shooting Range:

-When it's getting slightly colder, what are the recruits wearing?
The ordinary windbreaker?

Trainee:

Knitwear hat: -Color black oder dark navy?
-What's written on the hats front side?

Leisure suit -color grey?
-What's on the front side and in which color? Is the fronts logo having
the trainees name in it?

-What kind of tops come with the sweatpants? Are there Hoddies, too
or just zipper jackets?

Grey T-shirt: -What kind of print/logo ist on the front and backside? Do the name of the
participant appear on the shirts?

Short trackies: -What color do they have? Do they come from the brand 5.11?

Dorm:

-What kind of apparel do the recruits wear in their rooms?

Janitor: -Do the janitors have certain badges somewhere applicated?
-Do they wear basecaps with logo, too?

FBI Headquarter Washington:

Windbreaker: -Which print is on the front, backside or probably on the sleeve?

POINT BREAK – Costume

Instructor

Instructor in Classroom/Floor: (when the are in uniform)

Poloshirt: -Is it black or dark navy?	The instructors in the class room wear suits with ties. There is no distinction between their rank.
What's on the front and backside?	N/A
What kind of print in wich color?	N/A
T-Shirt: - Black or dark navy?	The classroom instructors do not wear t-shirts.
What kind of print/logo ist on the front? Do the names of the participants appear on the shirts?	N/A

Instructors – non - classroom

-Are the instructors ranks recognizeable at the uniforms	No. There is no distinction between their rank
Which different ranks do exist?	All are Supersivory Special Agents
Which different colors do the poloshirts usually have? Only black/ dark navy or other colors?	the instructors outside – the PTU – black shirts w/ PTU over the seal w/ FBI underneath – tan cargo pants, black 5.11 tactical belt – crosstraining sneakers. The FTU -
How are this colors connected with the different subjects?	N/A – see above
Which subjects do exist?	Investigative techniques; national security, source recruitment, intelligence collection, firearms and tactical training, interviewing and interrogation and other specialized traning
Do this subjects appear on the poloshirts?	The instructors who wear polo shirts will have the name of their unit ex – firearms training unit
Do the instructors always wear weapons?	No. Only the firearms and tactical training instructor wear weapons
Windbreaker:	The classroom instructors do not

POINT BREAK – Costume

-Is the windbreakers color dark navy?	wear windbreakers.
Is the yellow print applied on the front and back side?	N/A
-What does the prints say?	N/A
Is the windbreakers brand 5.11?	N/A
-Fleece Jacket: -Is the fleece jackets color black or dark navy?	Some instructors – PTU and Firearms – have dark navy fleece jackets
-Is there a print on the front or back side? If yes, in which color?	Front and sleeve. The front says (FBI ACADEMY) The sleeve may have a patch for FTU w/ Seal of FBI. These jackets are made by Eleven West.
Black belt: -Is the belt buckle made in silver or gold?	Silver
What kind of print/logo ist on the front? Do the names of the participants appear on the shirts?	The letters are embrodided on the shirt around the seal of the FBI. With FBI under the seal.

Instructor Shooting Range:

Bascape red: - What's written on the basecaps front side?	Red caps – caps say FTU – Firearms Training Unit. Also, the instructors for PTU have black hats w/ gold letters.
-We've seen two different variations 1. FTU / FBI Academy 2. Instructor... -Whats written on the backside, the name?	They wear polo shirt, cargo pants, books, in the winter, they wear weather gear – 5/11 tactical gear – tan pants, black boots. Nothing on the back of shirts. Instructor wears Magnum Steath force art #5248 boots

Instructor – Trainee:

Knitwear cap:	Navy
----------------------	-------------

POINT BREAK – Costume

Black or dark navy?	
Whats written on the caps and in which color?	FBI Seal in color
Leisure suit: -Black or dark navy	No one wears a leisure suit
What's written on the front side?	N/A
Which logo in which color?	N/A
T-Shirt grey/red : -What print is on the front side?	Instructor in the gym who are teaching the physical combat have NAVY T-shirts – name of the Unit PTU w/ the internal part of the FBI's seal and the word FBI underneath seal. In the winter time, they wear navy jacket – columbia fleece jacket w/ the PTU logo The trainees have grey t-shirts w/ their name on the front of the shirt over the words – FBI academy.
Does the instructors name appear o the back side?	No
Short trackies: -Is the color black?	The trainees wear navy mesh shorts w/ grey biker shorts underneath. Grey w/ Blue FBI Academy screen print on the left leg
-Is the trackies brand 5.11?	yes

Recruits

Are the recruit ranks recognizeable on the uniforms?	Yes – the FBI trainees wear NAVY, the DEA trainees wear BLACK, the National Academy trainees wear GREEN
Is a special color related to a certain apprenticeship oft he recruits?	N/A
Do Nats wear only blue poloshirts?	Yes, just seal with FBI academy embrodided around the seal of FBI
Do Nats always wear a dummy weapon? If so, which color does the dummy have?	Yes. Blue classic weapon

POINT BREAK – Costume

The different dummy weapons symbolize different classes. Which color represents which class?	We only have one dummy weapon now.
-Would different classes meet in the hallway?	Yes
Basecap: -What color do the basecaps have? Same blue as the poloshirts have?	Navy with white FBI academy embroidered on the front
Is 'FBI' stitched on the front side in white?	Yes
Is the recruits name stitched on the backside? If, also in white?	They will use masking tape on the back and write their last name
Windbreaker: -Is the color dark navy?	No longer have windbreakers, but have rain gear /they also a winter jacket by eleven West – the model is Blue Generation. They are given the FBI raid jackets to layer over if it's cold when they are out shooting
-Is there a yellow print on front and back?	N/A
Whats printed on the front and back side?	n/a
Is the windbreakers brand 5.11?	N/A
Polo: -Is the color of the poloshirt 'academy blue' and is the brand 5.11?	YES, Tactical series pants and polo shirts – academy blue. They wear HiTec Altitude IvWP – dark chocolate art #41106 boots
What's on the front of the shirt and in which color?	
Is the front logo having the recruits name in it?	
Belt: - Is the brown leather belt having a silver or golden buckle?	Dark brown with silver buckle

Shooting Range:

POINT BREAK – Costume

-When it's getting slightly colder, what are the recruits wearing?	
The ordinary windbreaker?	

Trainee:

Knitwear hat: -Color black oder dark navy?	Navy w/ FBI seal
What's written on the hats front side?	Nothing
Leisure suit -color grey?	No leisure suits
What's on the front side and in which color? Is the front's logo having the trainees name in it?	N/A
What kind of tops come with the Sweatpants? Are there Hoddies, too or just zipper jackets?	Sweatshirt, no zipper jackets and no hoodie
Grey T-shirt: - What kind of print/logo ist on the front and backside? Do the name of the participant appear on the shirts?	FBI academy embrodied - shirts by Eleven West -
Short trackies: What color do they have? Do they come from the brand 5.11?	Navy mesh shorts over the grey soffee 50% cotton/50% poly biker shorts, biker shorts are thigh lengh

Dorm:

What kind of apparel do the recruits wear in their rooms?	Most of them wear their shorts they use when they are having PT – grey w/ blue mesh shorts w/ FBI academy on left leg
<u>Janitor:</u> -Do the janitors have certain badges somewhere applicated?	Tan slacks, burgandy polo shirts, white shoes.
Do they wear basecaps with logo, too?	The logo of the company is on their shirts, left pocket

FBI Headquarter Washington:

POINT BREAK – Costume

Windbreaker: -Which print is on the front, backside or probably on the sleeve?	No jackets are worn at Headquarters in DC

[redacted]
From: [redacted]
Sent: Friday, May 23, 2014 7:05 AM
To: [redacted]
Cc: [redacted]
Subject: Re: Questions from the Costume Department

Dear [redacted]

THANK YOU SO MUCH FOR THIS. The costume department is in awe and they're very, very happy. Thank you.

Thank you also so much for offering a tour! Of course we all dream of visiting the FBI eventually. Maybe one day it will come true. (Although I've had the honor to shoot there once!)

Best wishes from surprisingly sunny Berlin,

b6

[redacted]
POINT BREAK

Tel.: [redacted]
Cell: [redacted]
skype [redacted]

Fünfundzwanzigste Babelsberg Film GmbH
Rotherstr. 16, 4.OG | D-10245 Berlin

Invoice Address
Fünfundzwanzigste Babelsberg Film GmbH
POINT BREAK
August-Bebel-Str. 26-53 | D-14482 Potsdam

Am 21.05.2014 um 22:28 schrieb [redacted]

b6

[redacted]
I've attached a document that I hope will explain what the trainees /instructors wear. I went to the academy yesterday and walked around and talked to the ladies who dispense their outfits. The most important thing to note is the instructors who are teaching in the classrooms all wear suits w/ ties. In the script Utah is taking a hypothesis class that instructor would be wearing a suit/tie. You can pick any color of suit you prefer. I saw a myriad of colors yesterday. Lighter colors since it's summer – tans, greys.

The only instructors who are not in a suit are the ones who are teaching firearms and physical training and tactics. They wear the polo shirts w/ the cargo pants, etc. If you have any questions about the attached, let me know. Yes, we wear the 5.11 tactical gear, you would be right if you purchased those items.

If at any point someone can come and visit, let me know and I'll set up a tour for them. Hope this helps.

[redacted]
FBI
Office of Public Affairs
[redacted]

From: [redacted]
Sent: Tuesday, May 13, 2014 3:38 AM
To: [redacted]
Cc: [redacted]
Subject: Questions from the Costume Department

b6

Dear [redacted]

we're getting back to your kind offer to follow up if we need any further information. [redacted] (cc'd) from the costume department sent me a list with their questions, please find it attached. There is a lot of detail, I hope that's ok!

Maybe some of the questions can be answered by sending a picture?

Please let me know if I can be of any assistance.

Best wishes and thank you so much for your help!

[redacted]
<PointBreak Costume.doc>

[redacted]
From: [redacted]
Sent: Wednesday, May 21, 2014 3:01 PM
To: [redacted]
Subject: Point break Movie / Questions Prop Department

Dear [redacted]

Excuse for this unpolite email a few minutes ago.

b6

I was about to ask my colleague, to write an email to you with some questions from the Prop Department as I forwarded this mail to you.

Apologize, please.

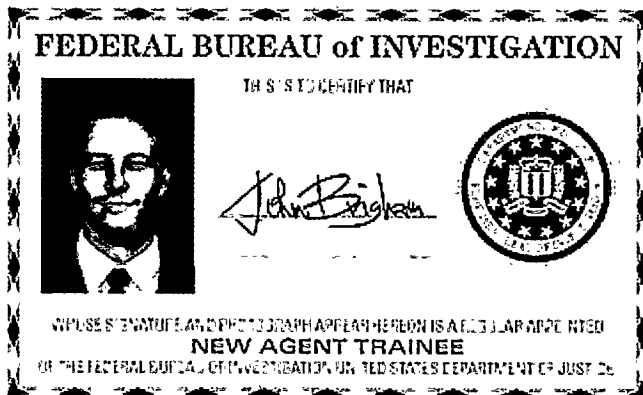
One of the questions was, which of this IDs look more realistic to your eyes.

Question two: Is there a official shotgun rifle for Agents in mission (Italian bank heist sequence in our movie).

We are very interested in your opinion on this.

Thanks for your efforts.

Best regards from





b6

[redacted] POINT BREAK
mobile: [redacted] email: [redacted] skype: [redacted]
Fünfundzwanzigste Babelsberg Film GmbH
Rotherstr. 16 | 10245 Berlin
Billing Address:
Fünfundzwanzigste Babelsberg Film GmbH
POINT BREAK
August-Bebel-Str. 26-53 | 14482 Potsdam

The contents of this e-mail are confidential to the ordinary user of the e-mail address to which it was addressed and may also be privileged. If you are not the addressee of this e-mail you may not copy, forward, disclose or otherwise use it or any part of it in any form whatsoever. If you have received this e-mail in error please e-mail the sender by replying to this message.

[redacted]

From: [redacted]
Sent: Friday, May 30, 2014 4:34 PM
To: [redacted]
Subject: RE: Director Photos

b6

Hello,
Thank you so much, I hope you have a wonderful weekend.
Best regards,

[redacted]

From: [redacted]
Sent: Friday, May 30, 2014 1:33 PM
To: [redacted]
Subject: Director Photos

b6

Hi [redacted]

Yes, the photos of the FBI Director, past and present, are in the public's domain. You can use them in the feature film Point Break as needed to authenticate FBI offices, etc. The release letter provided to [redacted] should encompass the use of those images in the motion picture. If you need anything please let me know.

[redacted]
Office of Public Affairs
Federal Bureau of Investigation
[redacted]

[REDACTED]

From: [REDACTED]
Sent: Friday, May 02, 2014 5:58 PM
To: [REDACTED]
Cc:
Subject: Thunder Road - Sicario

[REDACTED]

As we discussed this morning, [REDACTED] of Thunder Road Pictures advised earlier today they are getting closer to production of Sicario and she requests permission to have coffee with SA [REDACTED]. Also present will be the Director, Denis Villeneuve. b6

Sicario is a fictional account of a Tucson cop who, accompanied by two delta-force type bounty hunters, cross the border in an effort to apprehend a drug lord. The cop is played by Emily Blunt and the main bounty hunter is played by Benicio Del Toro.

Villeneuve is a French-Canadian filmmaker and, until this project, had never been to Texas or other SW Border states. The purpose of the meeting is to give him a chance to meet with a law enforcement officer with experience working the border. He wants to make an effort to inject a sense of realism into his direction and visiting with an experienced border agent will give him more confidence as he puts this project together.

When you and I spoke earlier today we were both thinking this was a FBI movie. As it turns out, it is not. Although there is not an FBI Agent character that is a central part of the plot, just having someone familiar with the culture of law enforcement on the border will be invaluable at this stage. Thunder Road has been very helpful to the Bureau in the past. I hope we can give them a hand with this request.

[REDACTED]

[REDACTED]

From:

Sent:

[REDACTED]
Friday, May 02, 2014 6:02 PM

b6

To:

Subject:

[REDACTED]
TR - Sicario

I forgot to mention... Most of the filming will be done in Albuquerque. They are doing a quick visit to El Paso in a couple weeks which is when they would meet with [REDACTED] However, if their schedule doesn't work with [REDACTED] or if other things get in the way, this might be easier done in Albuquerque if there is a suitable Agent there.

[redacted]

From: [redacted]
Sent: Friday, May 30, 2014 12:15 PM
To: [redacted]
Subject: RE: Thunder Road/ Film Request

Perfect. Thank you for hanging in there w/ me while we kept going back and forth with them. Have a wonderful weekend.

[redacted]
FBI
Office of Public Affairs
[redacted]

b6

From: [redacted]
Sent: Friday, May 30, 2014 12:03 PM
To: [redacted]
Subject: RE: Thunder Road/ Film Request

[redacted]
Just FYI our interview lasted about 15 minutes and was fairly painless. I dodged a few questions they had but, as anticipated [redacted] did a great job!!

Have a great weekend!!

[redacted]
SA [redacted]
Public Information Officer
FBI - El Paso
[redacted]

From: [redacted]
Sent: Thursday, May 29, 2014 12:50 PM
To: [redacted]
Subject: Re: Thunder Road/ Film Request

b6

Great - [redacted] our producer will join.

Please have him call/ask for [redacted] and he will have Denis in our office.

[redacted]
Thanks!

From: [redacted]
Date: Thursday, May 29, 2014 at 8:27 AM

To: [REDACTED]
Subject: RE: Thunder Road/ Film Request

[REDACTED]

We will be available for the telephone call tomorrow at 9:30am. Please give me a number to call you at so we can coordinate from the EP office.

Thank you for your continued interest in the FBI.

SA [REDACTED]
Public Information Officer
FBI - El Paso

b6

-----Original Message-----

From: [REDACTED]
Sent: Wednesday, May 28, 2014 4:33 PM
To: [REDACTED]
Cc: [REDACTED]
Subject: Re: Thunder Road/ Film Request

Hi! Would he be able to do a call with Denis at 930 ABQ time on Friday am?

Thanks!

On May 19, 2014, at 12:43 PM, [REDACTED] wrote:

[REDACTED]
Can you let me know when Denis is available to chat with [REDACTED] I understand [REDACTED] is back in the office today. I'd like to see if we can schedule a time for them to chat.

[REDACTED]
Sent via my Blackberry handheld device.

----- Original Message -----

From: [REDACTED]
To: [REDACTED]
Cc: [REDACTED]
Sent: Fri May 16 09:24:58 2014
Subject: Re: Thunder Road/ Film Request
Ok thank you

b6

On May 16, 2014, at 5:31 AM, [REDACTED] wrote:

Good morning [REDACTED]
[REDACTED] is out on sick leave again today. We will try again when he returns on Monday. Have a good weekend.

[REDACTED]
Office of Public Affairs
Federal Bureau of Investigation

[REDACTED]
From: [REDACTED]
Sent: Thursday, May 15, 2014 3:24 PM
To: [REDACTED]

Cc: [redacted]
Subject: Re: Thunder Road/ Film Request
Ok no problem
From: [redacted]
Date: Thursday, May 15, 2014 at 12:21 PM
To: [redacted]
Cc: [redacted]
Subject: RE: Thunder Road/ Film Request

[redacted]
Unfortunately [redacted] is out sick today and we're not sure if he will be in the office tomorrow. I hate to have you on standby, but we have to play this one by ear. If he comes into the office tomorrow [redacted] will reach out to you to and see how we can hook him up w/ Denis. If he's still out of the office, we can plan the conference call for early next week.

[redacted]
FBI
Office of Public Affairs

b6

[redacted]
From: [redacted]
Sent: Wednesday, May 14, 2014 9:02 PM
To: [redacted]
Cc: [redacted]
Subject: Re: Thunder Road/ Film Request

Hi [redacted]
Our trip has slightly shifted. I am not sure if you have cleared approvals but I thought I might ask to set up a call or Skype with [redacted] instead of a meeting in the short-term? I know this hinges on overall approval but I thought I would ask.
Thanks so much
Best,

[redacted]
From: [redacted]
Date: Tuesday, May 13, 2014 at 8:25 AM
To: [redacted]
Cc: [redacted]
Subject: RE: Thunder Road/ Film Request

Hello [redacted]
While [redacted] works out the details for a visit on Friday, can you get me the information on all the attendees by COB Wednesday, May 14th? The information will be provided to our security division so they can have access to our premises. If Denis the only attendee, just confirm that and I'll work on getting the information to our Security Division. Thanks.
For each person in the crew, I need:

Full name
Date of birth
Place of birth (Non U.S. Citizen)
SS#

Each person must have a photo ID. There are restrictions on electronic devices w/ Bluetooth and Wi-Fi and they may be asked to turn them off and/or secure them with our security officers. Any questions, please give me a call.

Thanks.

b6

[redacted]
FBI
Office of Public Affairs

[redacted]
From: [redacted]
Sent: Monday, May 12, 2014 12:42 PM
To: [redacted]
Cc: [redacted]
Subject: Re: Thunder Road/ Film Request
Attached is a copy of Denis passport
From: [redacted]

Date: Monday, May 12, 2014 at 5:26 AM

To: [REDACTED]

Cc: [REDACTED]

Subject: RE: Thunder Road/ Film Request

[REDACTED]
I can assure you that neither [REDACTED] or I will release and/or discuss your script outside of the FBI. We will not retrain the script and will discarded it via our confidential trash - which is shredded w/ our confidential trash.

Let me get back to you by the end of the day regarding Friday. I will need the full names, DOB, SS#, Passport number and Place of birth for the non U.S. Citizens who will be w/ Denis. Thanks.

[REDACTED]
FBI

Office of Public Affairs

[REDACTED]
From: [REDACTED]

Sent: Sunday, May 11, 2014 11:31 PM

To: [REDACTED]

Cc: [REDACTED]

Subject: Re: Thunder Road/ Film Request

[REDACTED]
It looks like my director will be in El Paso on Friday. I am attaching the script - as I mentioned it is all fiction. Denis would like to really just ask [REDACTED] a few questions on his experiences in the field. He's also interested in how Texans, walk, talk etc - its all very surface inquiries. He just wants to make sure he gets the essence of these guys right. [REDACTED] was intriguing bc he has worked on the border and is from Mexico so he has keen insight.

Please let me know what else you need from me/how we can facilitate. I assume the script will not be shared by any one other than you 2?

Thanks

Best

[REDACTED]
From: [REDACTED]

Date: Tuesday, May 6, 2014 at 9:56 AM

To: [REDACTED]

Cc: [REDACTED]

Subject: RE: Thunder Road/ Film Request

Thanks [REDACTED] I think we're on the right page now. Any additional questions, please let me know.

[REDACTED]
FBI

Office of Public Affairs

[REDACTED]
From: [REDACTED]

Sent: Tuesday, May 06, 2014 12:05 PM

To: [REDACTED]

Cc: [REDACTED]

Subject: Re: Thunder Road/ Film Request

Hi [REDACTED]

Thanks for the email. Sorry for the confusion. I reached out to [REDACTED] as we have worked with him in the past, as my company was used in one of his missions. I appreciate all your help. Our lead character, to be played by Emily Blunt, will be playing an FBI agent. The idea is she is asked to join a team of other law enforcement officials that will go to Juarez and root out the head of a Mexican drug cartel. It is all fiction. We also feature her partner as a main character.

[REDACTED] was a great resource as he is an agent that specialized in the border and was also Mexican. However, I don't think we will be in El Paso anymore so it is moot. Our film will be based in Albuquerque. Most of my directors questions are mainly "technical". As he is French Canadian he is just curious how FBI, DELTA etc walk, talk, use a gun. It is mainly about authenticity, particular to people who are from that region.

I understand you guys are spread thin on resources and appreciate your time. I will see about getting you the script. Do you have agents that specialize in the border in ABQ?

Thanks so much for taking the time.

b6

b6

Best,

From: [REDACTED]

Date: Tuesday, May 6, 2014 at 7:34 AM

To: [REDACTED]

Cc: [REDACTED]

Subject: Thunder Road/ Film Request

Good morning [REDACTED]

b6

I left you a message yesterday. I wanted to chat w/ you about your request via SA [REDACTED] for SA [REDACTED]. If I'm going to help you in any capacity, I think we need to start over. Let's start by not adding anyone in this exchange beyond [REDACTED] and I who are the ones who will really make this happen for you and Denis. We are the public information officers and any communications with you and the FBI should be w/ the two of us going forward. Let's keep [REDACTED] and [REDACTED] out of this, that could be why this is getting confusing and not coming to fruition. In chatting w/ them, I haven't been able to get a true assessment of exactly what you're seeking beyond a conversation with SA [REDACTED]. In one instance, I'm told the story has FBI characters and in another instance I'm told we aren't in the script.

Let me start out by telling you what I do so maybe you can have a better understanding of why we keep ending up at the same crossroad. I work in the FBI's Office of Public Affairs at HQs in DC and am responsible for working w/ producers, filmmakers, documentary and book requests that have an FBI theme. I provide authorization for filmmakers to use the FBI's name, seal and insignia in their motion pictures to authenticate the scenes and characters as FBI characters. We are responsible for maintaining the FBI's branding and helping to ensure the accuracy of the FBI's portrayal. We receive and review a ton of scripts from numerous production houses in an effort to provide a better idea of how the FBI can help with the accuracy of their script, set decoration, techniques, background interviews etc. The script review is not for us to share the information w/ anyone outside of the FBI or to change the script, but to help provide you with what you're seeking. The review will help us ensure we're giving you the best we have to offer here in the FBI. It's just as important to me to give you the best as it is to ensure the accuracy of our portrayal. It's a win/win for the both of us. I'm currently working with a set decorator, art department and wardrobe personnel on 2 movies coming out soon. This is standard practice for us.

If we cannot get an understanding of how the FBI is portrayed we are not obligated to provide assistance, even limited assistance. We have to justify our assistance to Hollywood producers because we're constantly under scrutiny for assisting Hollywood with government funds. If you have a moment, please read this

article. <<http://www.thefiscaltimes.com/Articles/2014/01/07/FBI-Accused-Working-Movie-Plots-Not-Terror-Plots>> The review of scripts for projects that feature the FBI is another way for us to justify allowing our agents to spend time not investigating cases, but talking to directors/producers on a project that could ultimately make millions. Without the advantage of how the FBI is portrayed, it's very hard to justify why we should make our employees available.

I understand that you've had a previous telephone conversation w/ [REDACTED] and would like to sit and chat w/ him over coffee. I'm still unclear about exactly what is expected of him. I'm sure you can appreciate the fact that we cannot allow our employees around the FBI to just have discussions w/ directors/producers/media outlets w/o going through the proper channels to get the necessary approvals for those conversations. That proper channel entails clearly articulating to his management why the FBI, and in this instance [REDACTED] should provide assistance to this project. So, let me ask a couple of questions.

- 1) Can we review the script? We are willing to sign a NDA, if necessary?
- 2) If not, can we review the portions of the script that references the FBI?
- 3) If not, do you have a synopsis of the project that will explain the FBI's role? I need something to help us make a determination on whether, and to what extent, we can provide assistance.
- 4) Can you provide me some context as to what you would specifically like to discuss w/ the FBI?

b6

Sorry for the long email. If you have any questions, please feel free to give me a call. We're looking forward to working with you on this project. Thanks.

[REDACTED]
FBI Headquarters

Office of Public Affairs
[REDACTED]

FEDERAL BUREAU OF INVESTIGATION
FOI/PA # 1295158-000
DELETED PAGE INFORMATION SHEET
3rd Interim Release
Civil Action# 17-cv-00001

Total Withheld Page(s) = 6

Bates Page "Leopold" Reference	Reason for Withholding (i.e., exemptions with coded rationale, duplicate, sealed by order of court, etc.)
1050	b4, b6
1098	Duplicate to Bates page Leopold-1047
1099	Duplicate to Bates page Leopold-1048
1100	Duplicate to Bates page Leopold-1049
1101	Duplicate to Bates page Leopold-1050
1102	Duplicate to Bates page Leopold-1051

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Deleted Pages
No Duplication Fee
For this Pages
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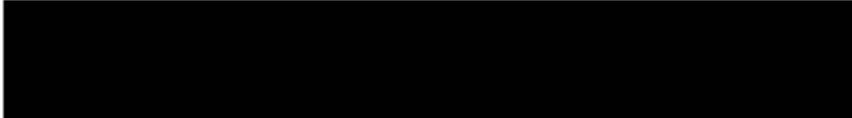
U.S. Department of Justice

Federal Bureau of Investigation
Washington, D.C. 20535

June 29, 2017

VIA FEDEX

MR. JASON LEOPOLD



Civil Action No.: 17-cv-00001
FOIPA Request No.: 1295158-000
Subject: FBI Involvement in Listed Movies and the
Film Industry

Dear Mr. Leopold:

You were previously advised we were consulting with another agency concerning information located as a result of your Freedom of Information Act (FOIA) request.

This consultation is complete and the enclosed material is being released to you with deletions made pursuant to Title 5, United States Code, Section(s) 552/552a as noted below. See the enclosed form for an explanation of these exemptions.

Section 552

☐ (b)(1)

☐ (b)(2)

☒ (b)(3)

Central Intelligence Act of 1947, as
amended, 50 U.S.C. 3024

National Security Act of 1947, as
amended, 50 U.S.C. § 3024(m)(1)

☐ (b)(4)

☐ (b)(5)

☒ (b)(6)

☐ (b)(7)(A)

☐ (b)(7)(B)

☐ (b)(7)(C)

☐ (b)(7)(D)

☐ (b)(7)(E)

☐ (b)(7)(F)

☐ (b)(8)

☐ (b)(9)

Section 552a

☐ (d)(5)

☐ (j)(2)

☐ (k)(1)

☐ (k)(2)

☐ (k)(3)

☐ (k)(4)

☐ (k)(5)

☐ (k)(6)

☐ (k)(7)

27 pages were reviewed and 27 pages are being released.



Deletions were made by the Central Intelligence Agency (CIA) and the Office of the Director of National Intelligence (ODNI). To appeal those denials, please write directly to those agencies.

For your information, Congress excluded three discrete categories of law enforcement and national security records from the requirements of the FOIA. See 5 U.S.C. § 552(c) (2006 & Supp. IV (2010)). This response is limited to those records that are subject to the requirements of the FOIA. This is a standard notification that is given to all our requesters and should not be taken as an indication that excluded records do, or do not, exist.

Although your request is in litigation, we are required by 5 USC § 552 (a)(6)(A) to provide you the following information concerning your right to appeal. You may file an appeal by writing to the Director, Office of Information Policy (OIP), United States Department of Justice, Suite 11050, 1425 New York Avenue, NW, Washington, D.C. 20530-0001, or you may submit an appeal through OIP's FOIAonline portal by creating an account on the following web site: <https://foiaonline.regulations.gov/foia/action/public/home>. Your appeal must be postmarked or electronically transmitted within ninety (90) days from the date of this letter in order to be considered timely. If you submit your appeal by mail, both the letter and the envelope should be clearly marked "Freedom of Information Act Appeal." Please cite the FOIPA Request Number assigned to your request so that it may be easily identified.



See additional information which follows.

Sincerely,



David M. Hardy
Section Chief,
Record/Information
Dissemination Section
Records Management Division

Enclosure(s)

Included in this release are the following pages: Leopold 623-633, 664-665, and 1047-1051. Originally, the FBI asserted (b)(4) on these pages to protect information that appeared to consist of trade secrets and/or proprietary information. After consulting with the owners of the material on these pages, we determined that FOIA exemption (b)(4) does not apply to the previously withheld information.

All releasable information from these documents is enclosed with this letter.

This release is being provided to you at no charge.

EXPLANATION OF EXEMPTIONS

SUBSECTIONS OF TITLE 5, UNITED STATES CODE, SECTION 552

- (b)(1) (A) specifically authorized under criteria established by an Executive order to be kept secret in the interest of national defense or foreign policy and (B) are in fact properly classified to such Executive order;
- (b)(2) related solely to the internal personnel rules and practices of an agency;
- (b)(3) specifically exempted from disclosure by statute (other than section 552b of this title), provided that such statute (A) requires that the matters be withheld from the public in such a manner as to leave no discretion on issue, or (B) establishes particular criteria for withholding or refers to particular types of matters to be withheld;
- (b)(4) trade secrets and commercial or financial information obtained from a person and privileged or confidential;
- (b)(5) inter-agency or intra-agency memorandums or letters which would not be available by law to a party other than an agency in litigation with the agency;
- (b)(6) personnel and medical files and similar files the disclosure of which would constitute a clearly unwarranted invasion of personal privacy;
- (b)(7) records or information compiled for law enforcement purposes, but only to the extent that the production of such law enforcement records or information (A) could reasonably be expected to interfere with enforcement proceedings, (B) would deprive a person of a right to a fair trial or an impartial adjudication, (C) could reasonably be expected to constitute an unwarranted invasion of personal privacy, (D) could reasonably be expected to disclose the identity of confidential source, including a State, local, or foreign agency or authority or any private institution which furnished information on a confidential basis, and, in the case of record or information compiled by a criminal law enforcement authority in the course of a criminal investigation, or by an agency conducting a lawful national security intelligence investigation, information furnished by a confidential source, (E) would disclose techniques and procedures for law enforcement investigations or prosecutions, or would disclose guidelines for law enforcement investigations or prosecutions if such disclosure could reasonably be expected to risk circumvention of the law, or (F) could reasonably be expected to endanger the life or physical safety of any individual;
- (b)(8) contained in or related to examination, operating, or condition reports prepared by, on behalf of, or for the use of an agency responsible for the regulation or supervision of financial institutions; or
- (b)(9) geological and geophysical information and data, including maps, concerning wells.

SUBSECTIONS OF TITLE 5, UNITED STATES CODE, SECTION 552a

- (d)(5) information compiled in reasonable anticipation of a civil action proceeding;
- (j)(2) material reporting investigative efforts pertaining to the enforcement of criminal law including efforts to prevent, control, or reduce crime or apprehend criminals;
- (k)(1) information which is currently and properly classified pursuant to an Executive order in the interest of the national defense or foreign policy, for example, information involving intelligence sources or methods;
- (k)(2) investigatory material compiled for law enforcement purposes, other than criminal, which did not result in loss of a right, benefit or privilege under Federal programs, or which would identify a source who furnished information pursuant to a promise that his/her identity would be held in confidence;
- (k)(3) material maintained in connection with providing protective services to the President of the United States or any other individual pursuant to the authority of Title 18, United States Code, Section 3056;
- (k)(4) required by statute to be maintained and used solely as statistical records;
- (k)(5) investigatory material compiled solely for the purpose of determining suitability, eligibility, or qualifications for Federal civilian employment or for access to classified information, the disclosure of which would reveal the identity of the person who furnished information pursuant to a promise that his/her identity would be held in confidence;
- (k)(6) testing or examination material used to determine individual qualifications for appointment or promotion in Federal Government service the release of which would compromise the testing or examination process;
- (k)(7) material used to determine potential for promotion in the armed services, the disclosure of which would reveal the identity of the person who furnished the material pursuant to a promise that his/her identity would be held in confidence.

FEDERAL BUREAU OF INVESTIGATION
FOI/PA # 1295158-000
DELETED PAGE INFORMATION SHEET
2nd Interim Release
Civil Action# 17-cv-00001

Total Withheld Page(s) = 15

Bates Page "Leopold" Reference	Reason for Withholding (i.e., exemptions with coded rationale, duplicate, sealed by order of court, etc.)
522-526	Consult Referral
649-652	Consult Referral
655-656	b5
924	b5
1006	b4, b7E
1011	b4
1018	Duplicate to Bates page Leopold-991

XXXXXXXXXXXXXXXXXXXXXXXXXXXXX
Deleted Pages
No Duplication Fee
For this Pages
XXXXXXXXXXXXXXXXXXXXXXXXXXXXX



U.S. Department of Justice

Federal Bureau of Investigation
Washington, D.C. 20535

May 1, 2017

VIA FEDEX

MR. JASON LEOPOLD



Civil Action No.: 17-cv-00001
FOIPA Request No.: 1295158-000
Subject: FBI Involvement in Listed Movies and the
Film Industry

Dear Mr. Leopold:

The enclosed documents were reviewed under the Freedom of Information Act (FOIA), Title 5, United States Code, section 552. Deletions have been made to protect information which is exempt from disclosure, with the appropriate exemptions noted on the page next to the excision. In addition, a deleted page information sheet was inserted in the file to indicate where pages were withheld entirely. The exemptions used to withhold information are marked below and explained on the enclosed Explanation of Exemptions:

Section 552

☒ (b)(1)

☐ (b)(2)

☒ (b)(3)

50 U.S.C. § 3024(i) (1)

☒ (b)(4)

☒ (b)(5)

☒ (b)(6)

☐ (b)(7)(A)

☐ (b)(7)(B)

☐ (b)(7)(C)

☐ (b)(7)(D)

☒ (b)(7)(E)

☐ (b)(7)(F)

☐ (b)(8)

☐ (b)(9)

Section 552a

☐ (d)(5)

☐ (j)(2)

☐ (k)(1)

☐ (k)(2)

☐ (k)(3)

☐ (k)(4)

☐ (k)(5)

☐ (k)(6)

☐ (k)(7)

524 pages were reviewed and 509 pages are being released.

- ☒ Document(s) were located which originated with, or contained information concerning, another Government Agency [OGA].
- ☐ This information has been referred to the OGA(s) for review and direct response to you.
- ☒ We are consulting with another agency. The FBI will correspond with you regarding this information when the consultation is completed.
- ☐ In accordance with standard FBI practice and pursuant to FOIA exemption (b)(7)(E) and Privacy Act exemption (j)(2) [5 U.S.C. § 552/552a (b)(7)(E)/(j)(2)], this response neither confirms nor denies the existence of your subject's name on any watch lists.


For your information, Congress excluded three discrete categories of law enforcement and national security records from the requirements of the FOIA. See 5 U.S.C. § 552(c) (2006 & Supp. IV (2010)). This response is limited to those records that are subject to the requirements of the FOIA. This is a standard notification that is given to all our requesters and should not be taken as an indication that excluded records do, or do not, exist. Enclosed for your information is a copy of the Explanation of Exemptions.

Although your request is in litigation, we are required by 5 USC § 552 (a)(6)(A) to provide you the following information concerning your right to appeal. You may file an appeal by writing to the Director, Office of Information Policy (OIP), United States Department of Justice, Suite 11050, 1425 New York Avenue, NW, Washington, D.C. 20530-0001, or you may submit an appeal through OIP's FOIAonline portal by creating an account on the following web site: <https://foiaonline.regulations.gov/foia/action/public/home>. Your appeal must be postmarked or electronically transmitted within ninety (90) days from the date of this letter in order to be considered timely. If you submit your appeal by mail, both the letter and the envelope should be clearly marked "Freedom of Information Act Appeal." Please cite the FOIPA Request Number assigned to your request so that it may be easily identified.

☐ The enclosed material is from the main investigative file(s) in which the subject(s) of your request was the focus of the investigation. Our search located additional references, in files relating to other individuals, or matters, which may or may not be about your subject(s). Our experience has shown when ident, references usually contain information similar to the information processed in the main file(s). Because of our significant backlog, we have given priority to processing only the main investigative file(s). If you want the references, you must submit a separate request for them in writing, and they will be reviewed at a later date, as time and resources permit.

☒ See additional information which follows.

Sincerely,



David M. Hardy
Section Chief
Record/Information
Dissemination Section
Records Management Division

In response to your Freedom of Information Act (FOIA) request, enclosed is a processed copy of files Counterintelligence Division Documents, section 1 and OPA DOCUMENTS, sections 1 and 3-4. The enclosed documents represent the second interim release of information responsive to your request. The material is properly Bates numbered Leopold-522 through Leopold-1045.

All releasable information from these documents is enclosed with this letter.

This release is being provided to you at no charge.

Upon further review, we have determined that 497 pages that were withheld in the first interim release dated March 30, 2017, are not agency records. Agency records are either created or obtained by an agency and are under agency control at the time of the FOIA request. See DOJ v. Tax Analysts, 492 U.S. 136, 144-45 (1989). These documents are copyrighted film scripts that are not under the FBI's control.

Enclosure(s)

EXPLANATION OF EXEMPTIONS

SUBSECTIONS OF TITLE 5, UNITED STATES CODE, SECTION 552

- (b)(1) (A) specifically authorized under criteria established by an Executive order to be kept secret in the interest of national defense or foreign policy and (B) are in fact properly classified to such Executive order;
- (b)(2) related solely to the internal personnel rules and practices of an agency;
- (b)(3) specifically exempted from disclosure by statute (other than section 552b of this title), provided that such statute (A) requires that the matters be withheld from the public in such a manner as to leave no discretion on issue, or (B) establishes particular criteria for withholding or refers to particular types of matters to be withheld;
- (b)(4) trade secrets and commercial or financial information obtained from a person and privileged or confidential;
- (b)(5) inter-agency or intra-agency memorandums or letters which would not be available by law to a party other than an agency in litigation with the agency;
- (b)(6) personnel and medical files and similar files the disclosure of which would constitute a clearly unwarranted invasion of personal privacy;
- (b)(7) records or information compiled for law enforcement purposes, but only to the extent that the production of such law enforcement records or information (A) could reasonably be expected to interfere with enforcement proceedings, (B) would deprive a person of a right to a fair trial or an impartial adjudication, (C) could reasonably be expected to constitute an unwarranted invasion of personal privacy, (D) could reasonably be expected to disclose the identity of confidential source, including a State, local, or foreign agency or authority or any private institution which furnished information on a confidential basis, and, in the case of record or information compiled by a criminal law enforcement authority in the course of a criminal investigation, or by an agency conducting a lawful national security intelligence investigation, information furnished by a confidential source, (E) would disclose techniques and procedures for law enforcement investigations or prosecutions, or would disclose guidelines for law enforcement investigations or prosecutions if such disclosure could reasonably be expected to risk circumvention of the law, or (F) could reasonably be expected to endanger the life or physical safety of any individual;
- (b)(8) contained in or related to examination, operating, or condition reports prepared by, on behalf of, or for the use of an agency responsible for the regulation or supervision of financial institutions; or
- (b)(9) geological and geophysical information and data, including maps, concerning wells.

SUBSECTIONS OF TITLE 5, UNITED STATES CODE, SECTION 552a

- (d)(5) information compiled in reasonable anticipation of a civil action proceeding;
- (j)(2) material reporting investigative efforts pertaining to the enforcement of criminal law including efforts to prevent, control, or reduce crime or apprehend criminals;
- (k)(1) information which is currently and properly classified pursuant to an Executive order in the interest of the national defense or foreign policy, for example, information involving intelligence sources or methods;
- (k)(2) investigatory material compiled for law enforcement purposes, other than criminal, which did not result in loss of a right, benefit or privilege under Federal programs, or which would identify a source who furnished information pursuant to a promise that his/her identity would be held in confidence;
- (k)(3) material maintained in connection with providing protective services to the President of the United States or any other individual pursuant to the authority of Title 18, United States Code, Section 3056;
- (k)(4) required by statute to be maintained and used solely as statistical records;
- (k)(5) investigatory material compiled solely for the purpose of determining suitability, eligibility, or qualifications for Federal civilian employment or for access to classified information, the disclosure of which would reveal the identity of the person who furnished information pursuant to a promise that his/her identity would be held in confidence;
- (k)(6) testing or examination material used to determine individual qualifications for appointment or promotion in Federal Government service the release of which would compromise the testing or examination process;
- (k)(7) material used to determine potential for promotion in the armed services, the disclosure of which would reveal the identity of the person who furnished the material pursuant to a promise that his/her identity would be held in confidence.